

BULKY DOCUMENTS

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SUMMARY JUDGMENT

Part 3 of 3

DIE KLASSISC

Daß der Volksmund nicht vor deftigen Worten zurück-schreckt, wenn es um Sex geht, ist bekannt. Nicht so bekannt ist, daß alle großen Schriftsteller außer sogenannten "braven" Büchern auch Werke geschrieben haben, die von prüden Zeitgenossen als Schweinkram eingestuft wurden. Ganz vorn in der Reihe der literarischen Schmutzlinken steht der größte deutsche Dichter, der Geheimrat Wolfgang von Goethe. Eines seiner Epigramme, das man in den Lesebüchern unserer Jugend vergeblich suchen wird, heißt es:

Ob ein langer oder ein dicker Schwanz
wohl mehr entzückt?
Welcher von beiden besser schwilkt,
wenn man ihn drückt?
Ich habe leider gar nichts Schönes
vorzuzeigen,
Denn nur ein riesengroßer Penis ist
mein eigen,
Doch viel begehrter, trotz der andern Götter Grollen,
Bei jenen Mädchen, die da wissen,
was sie wollen.

Nur ein sprachlicher Ausrutscher des großen Weimarer? In seinem "Faust", an dem er ein Leben lang feilte und verbesserte, gab Goethe seinen Lesern einen Rat, der so manchen braven Deutschen zusammenzucken ließ:

Seid reinlich bei Tage
Und säuisch bei Nacht,
So habt ihrs auf Erden
Am weitsten gebracht.

Vorher, in seiner Sturm-und-Drang-Zeit, hatte der Dichterfürst das Drama "Hanswursts Hochzeit" verfaßt, ein Werk, in dem es von "Stellen" nur so wimmelt. Schon Goethes Aufzählung der handelnden Personen ließ seinen Verleger damals bei der Übernahme des Manuskriptes vor Schreck erbleichen. Zur Auswahl: Peter Sauschwanz, Schnips Fotzenhut, Thomas Stinkloch, Joseph Blackscheißer, Eva Spritzbüchse und, last not least, "Ursel mit dem kalten Loch". Auch im eigentlichen Text des Werkes ließ Goethe kein Fettnäpfchen aus. Den Trauschein des Standesbeamten etwa nannte er frech "Stechzettel", die Braut hieß bei ihm "Fräulein Rabenaas". Daß Goethe einer der Brautjungfern dann auch noch als "Jungfer Fötchen" verewigte, konnte der Verleger damals, 1798, so nicht stehenlassen. Er setzte, um die Weste des Dichterfür-

sten sauberzuhalten, sieben Buchstaben des anstößigen Wortes in Klammern. Was dann in Satz ging, war immer noch anstößig genug. Den Bräutigam etwa ließ Goethe sagen:

Das größte bei einem Hochzeitsfest
Ist daß man es sich schmecken läßt.
Ich aber habe keinen Appetit,
Nähm' lieber die Ursel auf'n Boden mit,
Auf dem Heu und auf dem Stroh
Jauchzen wir in dulci jubilo.
Abends dann will ich meine Pritsche
schmieren,
Die Gäste hinauskomplimentieren.

Was soll ich denn mit diesen Flegeln?
Sie wollen fressen, ich will vogeln.

*Venus zeigte
dann dem
Knaben alles,
was die
Frauen
haben*



Vögeln und lecken, ficken und spritzen - Goethe war keineswegs der einzige Dichter, in dessen Büchern solche Vokabeln ans Publikum weitergereicht wurden. In einer Anthologie mit dem Titel "Die klassische Sau" * kann man nachlesen, was sich die Autoren im Verlauf der Jahrhunderte zum Thema Erotik von der Seele geschrieben haben. Das große Vorbild war der römische Schriftsteller Ovid, der sich zur Zeitenwende durch sein Buch "Liebeskunst" in der antiken Welt einen Namen machte. Kunst? Von der literarischen Form her, ja. Inhaltlich aber würde man so etwas heute als Sex-Ratgeber bezeichnen. Der Leser erfährt, wo er eine Gefährtin nach seinem Geschmack finden und wie er sie ins Bett kriegen kann. Als geeignete Gelegenheit, um Frauen zur Liebe zu verführen, empfahl Ovid das Essen bei gemeinsamen Freunden, das Gastmahl. Er beschrieb die Schönheit der Römerinnen und ihren erotischen Erlebnisdrang in den glühendesten Farben.

Dem zögerlichen Liebhaber machte er Mut: "Es gibt keine Frau, die du nicht ins Bett kriegen kannst - wenn du es richtig anfängst." Ob der Autor die Ausstrahlung des männlichen Geschlechts da nicht überschätzte? Nein, er hatte ein gesundes Augenmaß und auch das, was man später mit "Takt" umschreiben würde: "Wenn sie nach dir verlangt, geh zu ihr. Wenn sie dich meidet, verlasse sie." Die römische Leichtlebigkeit, wie sie Ovid in der Literatur vorführte, sollte bald von der Lustfeindlichkeit des Christentums abgelöst werden. Viele Jahrhunderte lang mußten die Leser auf Anregungen der erotischen Art verzichten. Erst die Dichter des deutschen Barock wagten es, das kitzlige Thema der körperlichen Liebe ohne altzuviel Scham neu aufzugreifen. Christian Hofmann von Hofmannswaldau (1617-1679) reimte:

Als die Venus neulich saß
In dem Bade nackt und bloß.
Cupido auf ihrem Schoß
Von dem Liebeszucker aß.
Venus zeigte dann dem Knaben,
Alles, was die Frauen haben.
Sanft erschaudernd ließ sie spielen
Seine Hand an ihrer Brust,
Und sie merkte, daß er Lust
Hatte, weiter nachzufühlen ...

Der Verfasser, Ratsherr in Breslau und überhaupt das, was man heute ein Mitglied des Establishments nennen würde, hatte damit an die antiken Versdichter angeknüpft, die ihre erotischen Themen gern mit Göttern und Göttinnen, die den irdischen Gesetzen nicht unter-

*Brecht: Erst
ficken,
dann
baden*



worfen waren, aufwerteten. Um 200 v.Chr. lebte der griechische Autor Athenaios, der einen damals vielgelesenen erotischen Roman mit dem zungenbrecherischen Titel "Deipnosophistai" verfaßte. Ein Auszug mag verdeutlichen, was sich die Leser vor 2200 Jahren von einem guten Buch erwarten:

HE SAU

"Das Mädchen lag da und gab ihre wohlgeformten Brüste dem Mondlicht preis. Mir stockte der Atem, als sie ihre Tunika öffnete. Durch die Bewegungen beim Tanz waren die Lenden des anderen Mädchens entblößt. Das schneige Weiß ihrer Nacktheit schimmerte vor mir durch die dunklen Schatten. Sie begann ihre Freundin zu liebkosen. Diese

De Sade und ein Sohn, der seine Mutter auspeitscht



hatte sich in der Zwischenzeit ihrer restlichen Kleidung entledigt. Mir bot sich der Anblick wunderbarer Schultern und Schenkel. Die Sehnsucht nach Liebe ergriff mein Herz, doch ich wußte, es gab für mich keine Hoffnung ..."

Vom Auf und Ab des Beischlafs handeln auch die Erotik-Klassiker der neueren Zeit. Und es muß, der Gerechtigkeit halber, gesagt werden, daß bei dieser Art von Literatur auch die Frauen kräftig mitmischen. In der Anthologie "Die klassische Sau" wird neben anderen Schriftstellerinnen von internationalem Rang etwa Anna Rheinsberg zitiert. In ihrem Gedichtwerk "Bella Donna" heißt es:

Mir trieb einer mit dem Finger
du liebst mich doch, nicht wahr
und den Nagel drin bis zum Gebär-
mutterhals

Daheim wusch die Kernseife
Schlüpfer und Hände wund
YES SIR I CAN BOOGY!

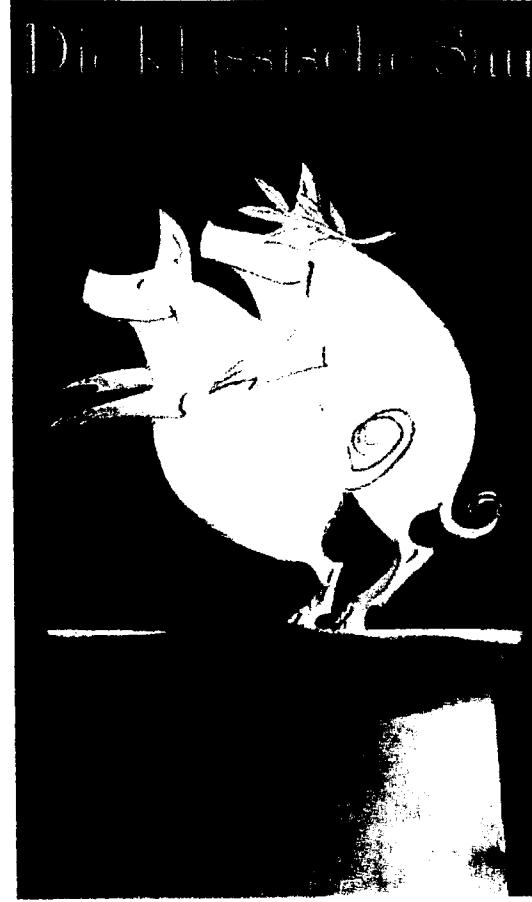
Ob Ringelnatz Boogie-Woogie gehört hat, als er das folgende Gedicht schrieb, ist nicht überliefert. Wahrscheinlich ist, daß die Musik vom plätschernden Strahl der Geliebten überföhnt worden wäre:

Es drängt mich, dein Pipi zu trinken,
und sieh, nun trinke ich bereits.
O Welch Genuss bei deinem Beine-
spreiz,
o wie die Wasser hurtig blinken.
Ich möchte ganz darin versinken.
Nun hörst du auf? O pfui, Welch Geiz!

Bert Brecht, der meistgespielte Dramatiker der deutschen Sprache, schrieb

zum Thema Sauna und Beischlaf:
Am besten fickt man zuerst und badet dann.
Du wartest, bis sie sich zum Eimer bückt,
Besiehst den nackten Hintern, leicht entzückt
Und langst sie, durch die Schenkel, spielend an.
Du hältst sie in der Stellung, jedoch später
Sei's ihr erlaubt, sich auf den Schwanz zu setzen.

Soweit Brecht in "Die klassische Sau". Klassisch versaut auch Calder Willingham mit "Wie ein Falter im Wind". Eine Kostprobe aus dem Bestseller des Haffmans Verlags: "Rose gab keine Antwort, sie war wohl immer noch wütend. Doch da sie meine Hand jetzt losgelassen hatte, konnte ich ebensogut meine Chance nutzen und das Geheimnis ergründen. Ich zog meinen Finger fast ganz aus der war men Fleischshöhle heraus und steckte ihn wieder rein. Es war faszinierend, wie die Höhle meinen Finger umspannte. Dabei entdeckte ich etwas noch viel Interessanteres. Die Höhle paßte soich nicht nur meinem Finger an, Rose hate sogar Muskeln da unten drin. Ich spürte, wie der weiche Ring um meinen Finger sich langsam zusammenzog, dann lockerte und wieder zusammenzog." Ein anderer Text, der in den Sammelband "Die klassische Sau" Eingang fand und hier aus Platzgründen nur gekürzt wiedergegeben werden kann, stammt aus dem Roman "Garp" von John Irving. Beschrieben wird das Verhältnis zwischen einer Lazarettschwester und einem verwundeten Soldaten: "Diese Beobachtung bewog Jenny eines Nachts, ihm ihre Brust zu geben. Er sog unermüdlich, und es schien ihn nicht zu stören, daß dort nichts zu holen war. Jenny dachte, daß sie, wenn err weiterhin ihre Brust war, Milch haben würde; sie spürte ein starkes Ziehen in ihrem Schoß, das nicht nur mütterlich, sondern auch sexuell war. Eines Nachts, während er an ihrer Brust lag, bemerkte Jenny, daß er eine Erektion hatte, und so half sie ihm, mit ihrer kühlen, gepuderten Hand faßte sie ihn an. Als er kam, fühlte sie seinen Erguß naß und heiß in ihrer Hand. Unter der Decke roch es wie in einem Treibhaus im



Sommer, absurd fruchtbar - unkontrolliertes Wachstum."

Ebenfalls um unkontrolliertes Wachstum, genauer gesagt um die pubertären Gelüste eines jungen Mannes, geht es in dem Roman "Portnoys Beschwerden" von Philip Roth. Ein Auszug: "Ich verbringe die Hälfte der Zeit, die ich nicht schlafe, eingeschlossen im Badezimmer und schieße meine Ladung in die Klosetschüssel. Ich wühle in der schmutzigen Wäsche und stoße auf einen getragenen Büstenhalter meiner Schwester. Ich hänge das eine Schulterband über die Klinke der Badezimmertür und das andere über den Knauf des Wand-schranks: ein Popanz zur Erzeugung weiterer Träume. Ich bedecke die Augen, und siehe! Lenore Lapidus! die die größten Brüste in meiner Klasse hat, und wenn sie nach Schulschluß zur Bushaltestelle rennt, schaukelt diese gewaltige, unerreichbare Last schwer in ihrer Bluse hin und her, oh, ich zwinge sie aus ihrem Versteck hervor, über den Rand des Büstenhalters, LENORE LAPIDUS' TITTEN."

* Hermann Kinder (Hrsg.):
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Im Oben-ohne-Lokal:



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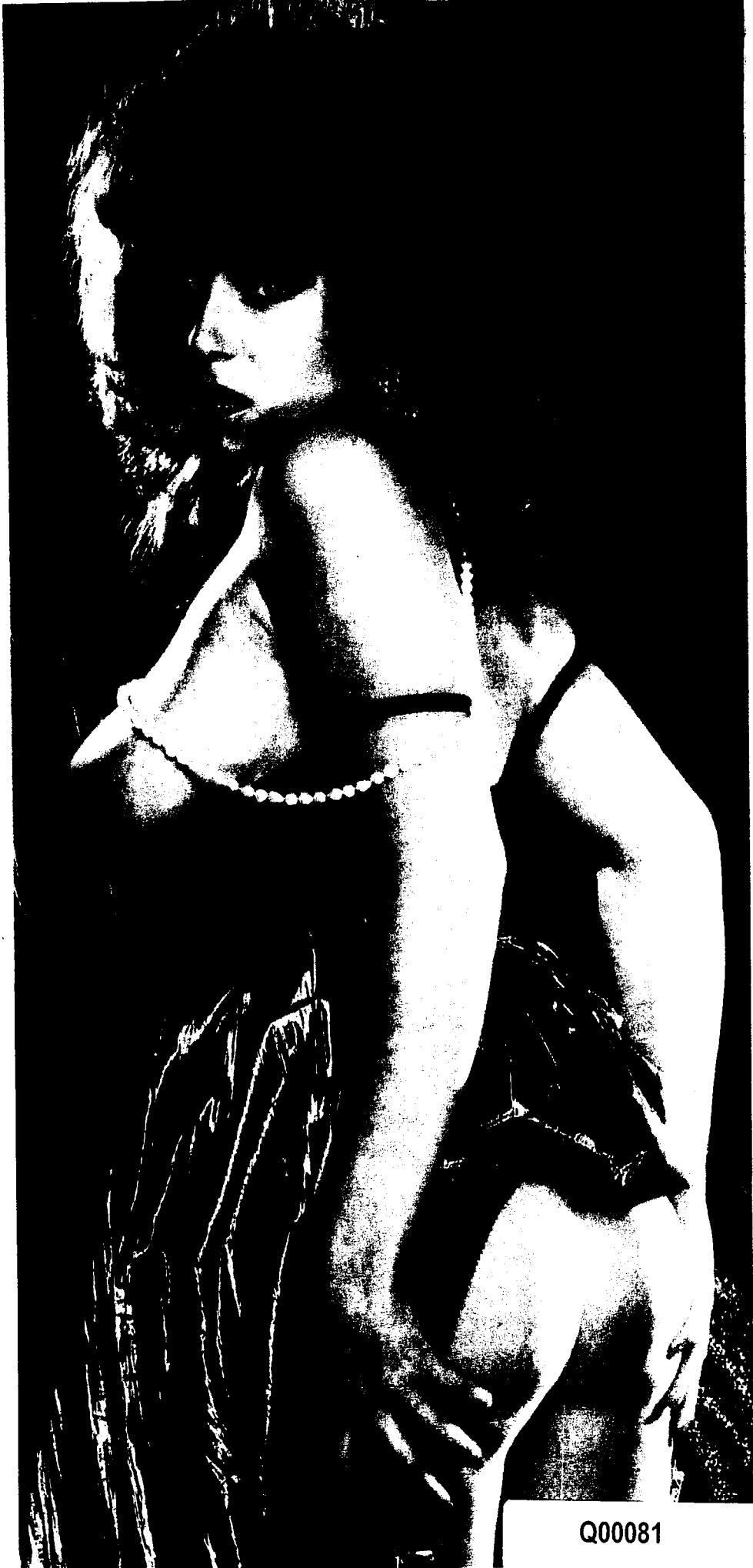
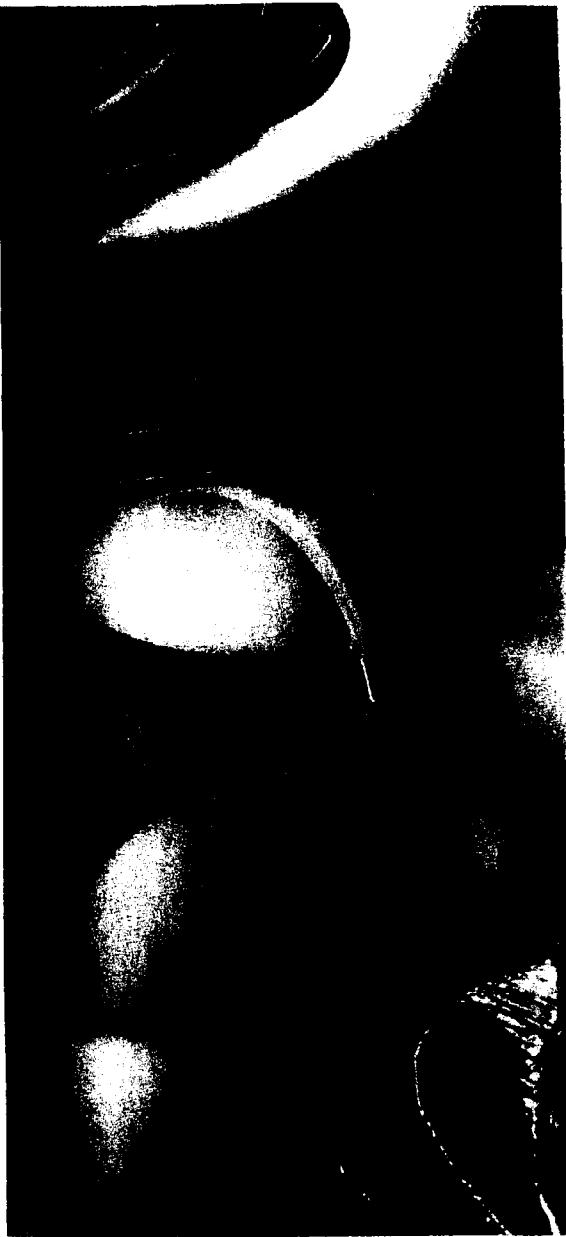


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oder Alles summt

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ährend er immer tiefer in die düsteren Häuserschluchten des Garment District hineinging, gewann das Traumbild, das ihm seit Wochen vorschwebte, strahlende Umrisse. Es war eine vollbusige Schwedin, jung, großgewachsen, verführerisch. Sie war nur spärlich bekleidet. Als sie sich umdrehte, um einen Dollar in den Hut eines Bettlers zu werfen, vermeinte er das Weiß ihrer entblößten Schenkel zu erkennen.

Gehörte sie zu den New Yorkerinnen, die morgens vor lauter Streß nicht einmal Zeit fanden, sich ein Höschen anzuziehen? Jedenfalls war es schwer, beim Anblick ihrer Nacktheit an die inneren Werte zu denken, auf die es bei Frauen ankam. Und so war Ferguson, Autor, 36, dem Zufall dankbar, als ein langsam fahrender Sportwagen die Blöße des unglaublich hübschen Geschöpfes verdeckte und seinen Blick nach oben lenkte.

Minuten verstrichen. Nach gewissenhafter Beobachtung gelangte Ferguson zu der Überzeugung: Das Schönste an dem ganzen Mädchen, von ihrer unsterblichen Seele einmal abgesehen, waren die unglaublich üppigen, prallen, hoch angesetzten Brüste. Was sie wohl sagen würde, wenn er sie ganz einfach in die Arme nahm und ihren Busen in aller Öffentlichkeit mit Küssen bedeckte? „Sind Sie so spitz auf mich, daß Sie nicht warten können, bis wir im Hotel sind?“

Er folgte ihr. Fünf Minuten später und drei Straßenblöcke weiterwußte er, daß sie unglaublich spärlich bekleidet, ja fast nackt war. Nackt, wenn man von ihren roten Stiefeln absah.

Er ging weiter. Als das Schwedenmädchen beim Überqueren der Bleeker Street an einer Ampel warten mußte, stellte er fest, daß sie außer den Stiefeln doch noch etwas trug. Und zwar ein Häubchen mit einer aufgedruckten Eiswaffel. Die Sache war klar, es handelte

Sie war begehrswert, zum Seh überhaupt die Erfüllung seine Nur: Warum mußte sie so einen Beruf ausüben?

sich um eine Eisverkäuferin. Eine schwedische Einwanderin, die auf der Flucht vor ihrem unverschämten Chef ihren erdbeerfarbenen Kittel, ihren BH, ihren Slip, möglicherweise sogar ihre Unschuld verloren hatte. Es war der Augenblick, wo er eine handfeste Erektion bekam.

Er war an ein Hindernis gestoßen und fuhr aus seinen Gedanken hoch. Es war eine dunkelblonde Frau mittleren Alters, mit einem fleckigen Nylonkittel bekleidet, die mit einer Palette voller Konfektionsware ein geparktes Auto umrundete. Ferguson warf einen Blick in die Runde. Ihn schauderte. Garment District — es gab drei Gründe, warum er das Textilviertel im Herzen von Manhattan haßte.

Erstens, weil er sich inmitten der vielen Frauen und Mädchen, die bienenfleißig Ware von einem Laden zum anderen transportierten, immer ganz klein und faul vorkam.

Zweitens, weil der Weg, wenn man von Lower East Side kam, an COHN'S DELI vorbeiführte, ein Restaurant, dessen verrückte Preise er sich nicht leisten konnte.

Drittens haßte er Garment District, weil in diesem Stadtteil sein Freund Mark Miller wohnte. Mark war Verleger. Einer, der die Freundschaft mit Ferguson benutzte, um sich von diesem für eine Handvoll Dollar die Manuskripte für zeitkritische Romane wie „Die Mexika-

nerin mit der heißen Muschi“ schreiben zu lassen.

Jedenfalls gab es für den Autor genügend Gründe, sich nie wieder in Garment District blicken zu lassen.

Aber es gab auch einen aktuellen Anlaß, der stärker war als alle Argumente, die gegen den Besuch des Viertels sprachen.

Der Anlaß hieß Geld.

Ken Ferguson, 36, eines der größten, beim Leserpublikum allerdings weithin unbekannten Schreibtalente der Ostküste, braucht Geld, und er braucht es schnell.

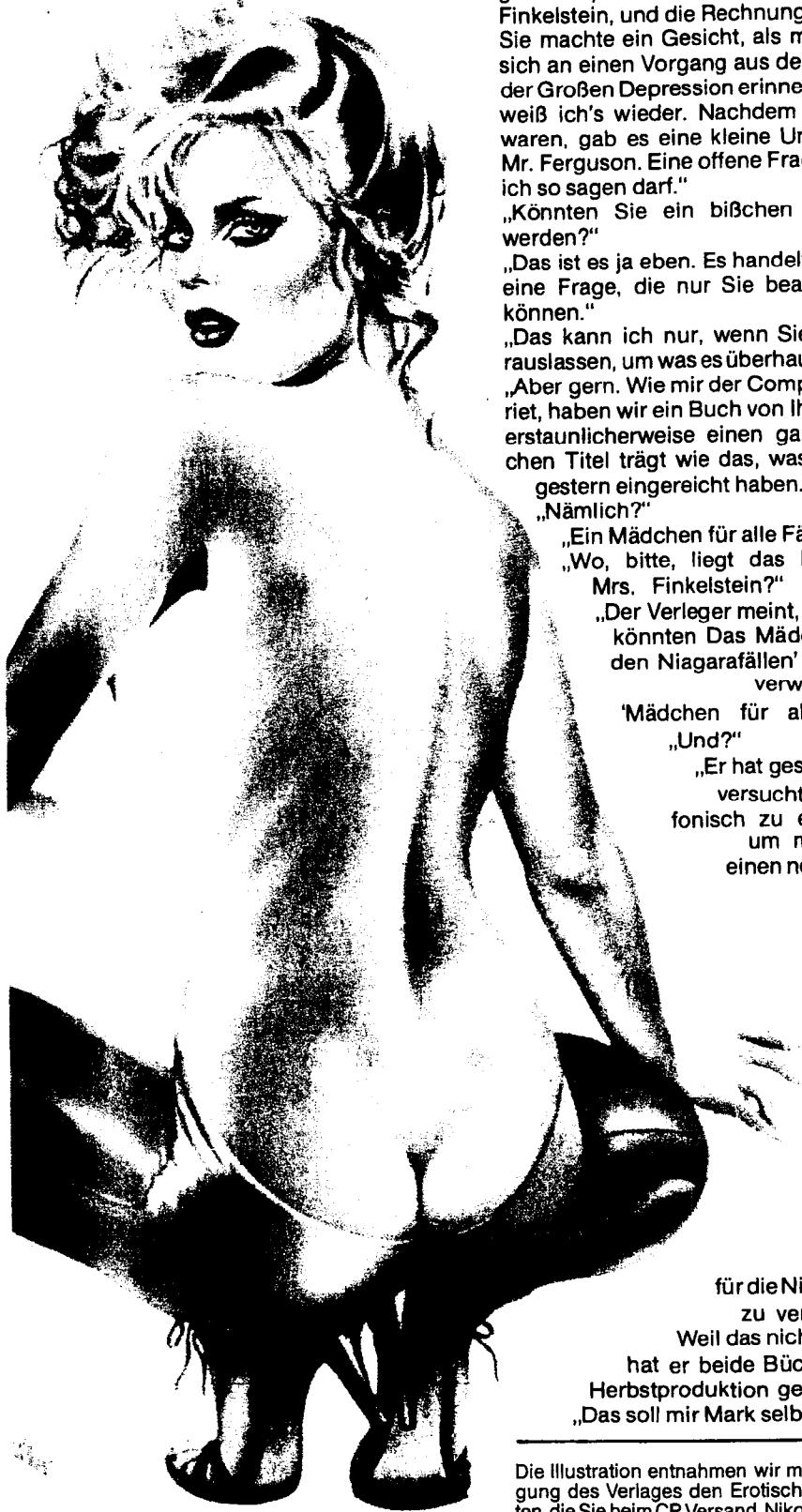
Er war vor einem niedrigen Gebäude mit dem Schriftzug MILLER FUN ENTERPRISES INC. angekommen, zwängte sich durch die seit Ewigkeiten verklemmte Tür, durchquerte den Vorraum und betrat das Verlagsbüro.

Mrs. Finkelstein, die Sekretärin des Verlegers, saß vor ihrem Tischcomputer. Trotz ihrer 50 Jahre hatte sie den blütenfrischen Teint einer Hindu-Göttin, die soeben den Fluten des Ganges oder eines anderen heiligen Flusses entstiegen war. An diesem Morgen schien sie damit ausgelastet, ihre Nägel zu feilen. „Hat Mark meinen Scheck unterschrieben?“ begrüßte er sie.

**Ein Mädchen
für alle Fälle**

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bereit und Träume. unanständigen



„Von welchem Scheck sprechen Sie?“
„Mein Honorar für den Roman.“
„Welcher Roman?“
„Das Mädchen von den Niagarafällen.“
„Haben Sie uns für die Niagarafälle überhaupt schon eine Rechnung geschrieben?“
„Ich habe Ihnen das Manuskript erst gestern persönlich übergeben, Mrs. Finkelstein, und die Rechnung auch.“ Sie machte ein Gesicht, als müßte sie sich an einen Vorgang aus der Zeit vor der Großen Depression erinnern. „Jetzt weiß ich's wieder. Nachdem Sie weg waren, gab es eine kleine Unklarheit, Mr. Ferguson. Eine offene Frage, wenn ich so sagen darf.“
„Könnten Sie ein bißchen genauer werden?“
„Das ist es ja eben. Es handelt sich um eine Frage, die nur Sie beantworten können.“
„Das kann ich nur, wenn Sie endlich rauslassen, um was es überhaupt geht.“
„Aber gern. Wie mir der Computer verrät, haben wir ein Buch von Ihnen, das erstaunlicherweise einen ganz ähnlichen Titel trägt wie das, was Sie uns gestern eingereicht haben.“
„Nämlich?“
„Ein Mädchen für alle Fälle.“
„Wo, bitte, liegt das Problem, Mrs. Finkelstein?“
„Der Verleger meint, die Leser könnten Das Mädchen von den Niagarafällen mit dem verwechseln.“
„Mädchen für alle Fälle“
„Und?“
„Er hat gestern noch versucht, Sie telefonisch zu erreichen, um mit Ihnen einen neuen Titel

für die Niagarafälle zu vereinbaren. Weil das nicht klappte, hat er beide Bücher in die Herbstproduktion geschoben.“
„Das soll mir Mark selber sagen.“

Die Illustration entnahmen wir mit Genehmigung des Verlages den Erotischen Postkarten, die Sie beim CP Versand, Nikolaus-Ehlen-Str. 21, 4330 Mülheim, bestellen können.

„Ich sage es Ihnen, und ich sage Ihnen auch, daß Sie das Geld für diese beiden Titel erst im nächsten Frühjahr bekommen, wenn die Verkaufszahlen des Großhandels vorliegen.“

Mrs. Finkelstein nahm die Nagelfeile, um ihren Kalender zu öffnen. Sie lächelte, während sie die Spitze der Feile in den Monat April des nächsten Jahres bohrte. „Das wäre genau in achtzehn Monaten, Mr. Ferguson. Vielleicht sollte ich sagen in eineinhalb Jahren, dann kommt Ihnen das Warten nicht so lang vor. Wunderschöntausend Dollar pro Buch.“

„Vereinbart sind zweitausend pro Buch, und nicht in achtzehn Monaten, sondern sofort.“

„Sofort? Dachten Sie, wir drucken das Geld selber?“

„Ich will zweitausend pro Titel, so habe ich es mit Mark verabredet.“

„Da muß er sich vertan haben. Tausend ist angemessen, glauben Sie mir. Wir drucken bei den Romanen, die im Herbst in den Handel kommen, immer nur die Hälfte der üblichen Auflage. Wenn Mr. Miller nicht so gut mit Ihnen befreundet wäre, hätte er die Reihe längst eingestellt. Wir verdienen an diesen Büchern so gut wie nichts.“

Freundschaft oder nicht, er hatte nicht vor, sich derartige Verzerrungen und Entstellungen der amerikanischen Wirklichkeit noch länger anzuhören. „Ich habe ein Honorar zu bekommen, und ich will den Verleger sprechen“, sagte er.

„Ein durchaus legitimes Anliegen, Mr. Ferguson. Aber ich fürchte, Sie werden Ihren Wunsch ein paar Stunden zurückstellen müssen. Jedenfalls solange, bis der kreative Rahmen steht. Es ist meinem Chef wichtig, daß erst einmal die Fotos unter Dach und Fach kommen.“ In seinem letzten Buch hatte Ferguson die Leser im Rest der Vereinigten Staaten darauf hingewiesen, daß New York sich nur durch das Fehlen von Wärtern von einem Irrenhaus unterschied. Jetzt, als er die Sekretärin seines Verlegers sprechen hörte, fand er sein Urteil bestätigt.

„Kreativer Rahmen? Fotos? Wo ist Mark?“

„Ich“, sagte Mrs. Finkelstein und wand sich wie eine satte sonnenwarme Schlange auf ihrem Stuhl, „habe versucht anzudeuten, daß sich Mr. Miller in einer wichtigen Besprechung befindet. Ich mache sonst für Sie gern eine Ausnahme, aber diesmal darf ich unter keinen Umständen...“

Ferguson bekam nicht mehr mit, was die Hindu-Göttin laut Anweisung des Verlegers unter keinen Umständen tun durfte. Es war ihm auch von Herzen gleichgültig. Ohne auf ihre hochgezogenen Augenbrauen zu achten, eilte er den Flur entlang und stieß die Tür zum Allerheiligsten auf.

Mark Miller, 48, dunkelhaarig, mit einem Schuß teurer Bräune vom Sonnenstudio gegenüber, saß hinter seinem Schreibtisch. In seinem off white Leinenanzug wirkte er trotz seiner massigen Gestalt schlank und lässig. Er hatte die Beine hochgelegt und rollte eine bereits eigekehrte, aber noch nicht angezündete Davidoff Nr. 2 zwischen Daumen und Zeigefinger. Das Bild des Mannes, der den Kosmos und den Markt für erotische Bücher voll unter Kontrolle hatte. Neu an der Szene war das mit schwarzem Samt bespannte Podest, das in einer Ecke des Büros aufgebaut worden war. Neu war auch die Kamera auf dem Stativ, der künstliche Horizont, die Studiolampen und das Mädchen, das sich auf dem Podest rekelte.

Unverkennbar: die Schwedin.
Die wallenden, blonden Locken.
Der weiche, willige Mund.
Das rätselhafte Lächeln.
Die roten Stiefel.
Die unverschämten langen Beine.
Die wunderschöne Fülle ihrer Brüste.
Das Traumgeschöpf, das Ferguson's Gedanken beschäftigte, war Wirklichkeit geworden.

Der Verleger war nicht weiter erstaunt, daß sein Autor, seit er den Raum getreten hatte, nur noch Augen für das blonde Mädchen hatte. „Ich mache dich gleich mit ihr bekannt“, sagte er lächelnd und winkte Ferguson an seinen Schreibtisch. Er bot ihm einen Sessel an. „Gut, daß du kommst, Ken. Es gibt ein neues Projekt, bei dem ich deine Hilfe brauche.“

Ferguson maß seinen Freund mit einem Blick, in dem sich Zorn und Verzweiflung mischten. „Du brauchst meine Hilfe? Soll ich dir die Hand führen, während du den Scheck für mich unterschreibst?“

„Ken, laß uns jetzt bitte nicht von Geschäften sprechen, die gewissermaßen längst hinter uns liegen. Sprechen wir von meinem neuen Projekt.“ Er schloß die Augen, um an seiner Havana zu schnuppern. „Ich nehme an, du hast nichts dagegen, wenn ich dich innerhalb weniger Monate zum Millionär mache, oder?“

„Ich will kein Millionär werden“, sagte Ferguson. „Ich will nur genügend Geld, um einmal in der Woche ein Mädchen oder einen Freund zu einer Pizza einzuladen. Kann ich jetzt bitte meine 2.000 Mäuse haben?“

„Ich verspreche dir, Ken, ich gebe dir mehr Geld, als du in diesem Leben verbrauchen kannst. Aber nicht heute.“

„Scheiße, Mark, dreimal Scheiße! Heute ist mein Geburtstag, und du hast mir für diesen Termin den Scheck für das Buchmanuskript versprochen, beim Leben deiner Schwester Ruth.“

„Meine Schwester Ruth ist vor zwei Jahren tödlich verunglückt. Ich dachte, ich

hätte dich damals zur Verbrennung eingeladen.“

„Hast du nicht. Verdammst nochmal, Mark, du sprichst von der Verbrennung deiner Schwester, aber du hast ihre Urne bis heute noch nicht vom Krematorium ausgelöst. Du sprichst von neuen Projekten, aber du hast kein Geld, um mir das Honorar für mein Buch zu geben.“ Miller gab seiner Davidoff den Fangbiß.

„Mäßigen wir in dieser Sternstunde doch unsere Sprache“, sagter. „Blicken wir nicht zurück auf die Urne meiner lieben Schwester, auf vergilzte Manuskripte und verjährige Forderungen. Blicken wir in die Zukunft. Was sehen wir da? Wir sehen Cynthia.“

Ferguson war ratlos. „Cynthia?“ Mark deutete auf das Girl. „Wir alle, Verleger und Autoren“, erklärte er,

**„Mach mit ihr,
was du willst“,
sagte Miller,
„aber bevor
du's tust,
mach ein Foto
davon...“**

„müssen uns jeden Tag aufs neue den Herausforderungen des Marktes stellen. Mir ist letzte Nacht beim Fernsehen eingefallen, daß sich Bilder leichter verkaufen als Texte. Um dir zu zeigen, was für Bilder ich meine, will ich dich mit dieser jungen Dame bekanntmachen, die mir von der Agentur Saffirstein & Saffirstein empfohlen wurde.“ Er stand auf und durchquerte das Büro. Bei dem Mädchen angekommen, gab er ihr die Hand und half ihr aufzustehen. „Cynthia, das ist Ken Ferguson, mein einziger wahrer Freund in dieser entsetzlichen Stadt, wo alle nur an Geld denken.“

Er wandte sich zu Ferguson. „Ken, das ist Cynthia, unser Star-Model für den neuen Unternehmensbereicherotische Postkarten.“

Ferguson starrte ihn an wie eine Erscheinung. „Was hast du gesagt? Erotische Postkarten?“

Mark nickte. „Seit Mitternacht verlege ich keine Bücher mehr, Ken. Stattdessen werde ich erotische Postkarten in Millionenauflage auf den Marktwerfen. Bildergrüße, wie sie zum Geburtstag, zum Namenstag, zu Weihnachten und bei allen möglichen Gelegenheiten, unter den fadenscheinigsten Vorwänden, von gewissen Mädchen an gewisse Männer verschickt werden.“

Er räusperte sich. „Vielleicht gibt es auch gewisse Männer, die solche Postkarten mit gewissen Absichten gewissen Mädchen oder gar ihren eigenen Frauen aushändigen möchten, ich habe die Marketingabteilung von Saffirstein & Saffirstein gebeten, das möglichst rasch herauszufinden. Was hältst du von der ganzen Sache?“

„Ich hätte eine kleine, aber wichtige Frage an dich, Mark“, sagte Ferguson. „Welche Rolle soll ich bei diesem erstaunlichen Projekt spielen?“

Der Ältere legte ihm die Hand auf die Schulter. „Hiermit erinne ich dich zum Generalbevollmächtigten für den Unternehmensbereich erotische Postkarten.“

„Wann soll ich anfangen?“

„Deine Tätigkeit beginnt in dieser Sekunde. Mein lieber Ken, in der ersten Phase brauche ich von dir reprofähige Bildvorlagen für zwölf Postkarten. Du hast freie Hand, was die Motive angeht.“

Meine einzige Vorgabe: Cynthia muß auf jedem Foto ziemlich ausgezogen sein. Ziemlich ausgezogen, aber nie ganz nackt.“

„Man könnte ihr eine Rose in die Hand geben“, schlug Ferguson vor.

„Eine Rose? Ich weiß nicht... Die Postkarten dürfen auf keinen Fall ins Ökologische abkippen. Mein Vorschlag wäre, denk dir für jedes Motiv eine kleine Story aus, dann ist es leichter. Zeige Cynthia als Baseball-Spielerin, als Astronautin, als Schullehrerin. Mach mit ihr, was du willst, aber bevor du's machst, mach ein Foto davon.“

„Nur Bild, kein Text?“

„Der Text auf den Postkarten“, sagte der



/erleger, „darf unsere Leser nicht allzu sehr fordern. Wenige Worte genügen. Gute Besserung oder Fröhliche Weihnachten, Sprüche in dieser Art. Alles klar, Ken?“ „Klar ist die Sache für mich erst, wenn das Geld klar ist. Wie hoch ist mein Gehalt?“

„Ken, ich habe Jahre auf den Tag gewartet, wo ich dir das folgende Angebot machen kann. Statt Gehalt gebe ich dir fünfzig Prozent Gewinnbeteiligung.“ Mark Miller wischte sich ein Stäubchen aus dem Auge. „Natürlich bringen wir bei dieser Gelegenheit auch die Sache mit dem Buchhonorar aus der Welt. Ken, wenn du willst, entlasse ich Mrs. Finkelstein, die für die verzögerte Zahlung aller deiner Rechnungen verantwortlich war und ist. Ich entlasse sie fristlos. Rückwirkend. Ich verbanne sie aus New York, aus den Vereinigten Staaten, aus der menschlichen Gemeinschaft.“

„Was genau muß ich bei dem neuen Job tun, Mark?“

„Das, was ich tun wollte, als du dieses Büro betreten hast. Cynthia fotografieren.“

„Das ist alles?“

„Das Wichtigste scheint mir, daß du das Mädchen mit viel Phantasie für die einzelnen Szenen herrichtest. Sobald sie so aussieht, wie du sie haben willst, brauchst du nur noch die Scheinwerfer einzuschalten und den Auslöser der Kamera zu betätigen.“

Der Jüngere schielte zu Cynthia hinüber. „Jetzt und hier?“

„Jetzt und hier.“

Ferguson rieb sich die Stirn. „Zwölf Motive in einer einzigen Sitzung. Ich hoffe, unser Schwedenmädchen bleibt bei soviel Arbeit in guter Stimmung. Ich meine, es soll ja auch ein Schuß Erotik zum Betrachter der Postkarte überkommen.“

„Ganz der Künstler“, sagte Miller. „So mag ich dich. Ich hatte damit gerechnet, daß du mich heute aufsuchen würdest, Ken. Deshalb habe ich das beste Fotomodell engagiert, das auf dieser Seite des Atlantiks seine Dinger vor die

Objektive hält. Eine vollbusige Schwedin, ich meine, da geht einem doch das Messer in der Hosentasche auf.“

„Ich bin stolz darauf, zu jener Minderheit von New Yorkern zu gehören, die kein Messer mit sich führen“, sagte Ferguson. „Unabhängig davon, macht das Mädchen auf mich einen guten Eindruck. Sie wirkt in der Tat ein bißchen schwedisch, und sie hat ein wandlungsfähiges Gesicht, wenn du weißt, was ich damit meine.“

„Ich weiß, was du damit meinst, Ken, und ich lasse dich jetzt mit ihr allein, damit ihr mit der Arbeit beginnen könnt. Oder möchtest du dich lieber auf die kreativen Vorbereitungen beschränken und das Belichten der Filme einem Berufsfotografen überlassen?“

„Das“, sagte Ferguson nach einem lan-

Cynthia war die schönste Eisverkäuferin, die es je nackt und beschmiert gegeben hat.



gen Blick auf das Model, „wird nicht nötig sein.“

Der Verleger hatte den Raum verlassen. Ein paar Sekunden lang war alles ganz still. Dann war ein merkwürdiges Geräusch zu hören, das war Cynthia, die ihre prallen Brüste an dem künstlichen Horizont rieb. „Worauf warten Sie?“ fragte sie, über die Schulter hinweg. „Mr. Miller hat gesagt, Sie sollen mich für die Aufnahmen herrichten.“ Er war unschlüssig. „Ich weiß noch kein Motiv.“

„Es geht um Bildpostkarten, oder?“

Er nickte.

„Was halten Sie davon, wenn Siemich in Cellophan verpacken?“ fragte das Mädchen.

„Und dann?“

„Ich bin das Weihnachtsgeschenk“, sagte Cynthia. „Klar?“

Er holte durchsichtige Folie. Cynthia machte sich klein, so daß er sie einwickeln konnte.

„Sie müssen mich verschnüren, wie ein richtiges Geschenkpaket“, sagte sie, als er zur Kamera gehen wollte.

Er kam zurück und kniete sich zu ihr. Das Schwedenmädchen war so schön, daß es ihm den Atem benahm. Mit zitternden Händen befestigte er das breite, goldene Band auf ihrem nackten Körper.

„Jetzt fehlt noch die Schleife“, sagte sie. „Ein richtiges Geschenkpaket hat eine Schleife.“

„Und wo soll ich das Ding befestigen?“

„Auf meiner Muschi, wo sonst?“

Er tat, was sie vorgeschlagen hatte. Nachdem er ein paar Tannenzweige unter das Band geschoben hatte, schaltete er die Fotoleuchten ein und betä-

tigte den Auslöser der Kamera. Als er das Mädchen aus der Hülle befreite, schlängte sie die Arme um ihn. „Sie haben sicher nichts dagegen, wenn ich die kleine Szene zu Ende spiele. Ich kann mich dann besser in die Arbeit hineindenken.“ Sie küßte ihn auf den Mund. „Fröhliche Weihnachten!“

Plötzlich war das aufregende Gefühl wieder da, das Ferguson ein paar Stunden vorher auf der Bleeker Street gehabt hatte. Er wandte sich ab.

„Sie müssen sich nicht schämen, weil Sie beim Betrachten eines nackten Mädchens einen Ständer bekommen“, sagte Cynthia. „Schlimm wäre nur, wenn Sie in einer solchen Situation ganz cool blieben.“ Sie blickte zum Regal, wo die Requisiten lagen. „Gibt's einen Stirnspiegel?“

„Warum?“

„Dann könnte ich mich als Ärztin verkleiden.“ Sie lächelte.

Er fand nicht nur einen Stirnspiegel, sondern auch ein Stethoskop. Fünf Minuten später hatte sich Cynthia in eine wunderschöne Ärztin verwandelt. Sie trug keinen Kittel. Um diesen Mangel auszugleichen, hatte sie dunkle Strümpfe und Strapsen angelegt. Als er den ersten Film belichtet hatte, kam sie zu ihm und berührte seine Männlichkeit mit dem Fiebermesser. „Gute Besserung!“

Ferguson fühlte sich zu weiteren Taten ermutigt. Und er tat es. „Auf der nächsten Postkarte“, sagte er später, „sind Sie eine Eisverkäuferin. Eine, die ihrem Freund eine Überraschung bereiten will. Weil die beiden keine geeignete Wohnung haben, hat sie ihn nach Feierabend in ihr Eiscafé bestellt. Als er kommt, trägt sie nur noch ihre roten Stiefel.“ Er führte sie zu dem Podest.

„Das ist die Theke, die Sie als Bett benutzen werden. Sie liegen leicht beschwipst auf der Theke, umarmen einen Behälter voller Sahneis und bieten Ihrem Freund den großen Freundschaftsbecher an...“

Er half ihr, sich für die Aufnahme umzuziehen, und Cynthia war die schönste Eisverkäuferin, die es je nackt, beschmiert mit Schlagsahne und Himbeereis, mit einem zum Fotografen avancierten Romanschreiber auf einer Theke getrieben hatte. Als er den Höhepunkt erlebte, richtete sie sich auf und sah ihm bedeutsam in die Augen. „Alles Gute zum Geburtstag!“

Es war nach Mitternacht, als der Sommer ertönte.

Ferguson öffnete.

Mr. Miller trat ein. „Wie weit bist du mit den Aufnahmen?“ fragte er seinen jungen Freund.

„Fertig.“

„Bestens.“ Er wandte sich zu dem Model. „Sie können nicht zufällig Maschine schreiben?“

„Genügen 220 Anschläge pro Minute?“ sagte Cynthia.

Mädchen für alle Fälle

Ein Mädchen für alle Fälle

„Ich frage, weil ein paar wichtige Briefe zu tippen sind.“

„Ich tippe für mein Leben gern.“

Die beiden gingen in den Nebenraum, während Ferguson seine Filme beschriftete. Er war im Zwiespalt, was seine Gefühle für Cynthia betraf. Er war verliebt in sie. Sie war begehrenswert, sie war sexy. Nur: Warum mußte sie so eine unanständigen Beruf ausüben?

Das Mädchen sah etwas mitgenommen aus, als sie nach einer Weile ins Büro zurückkehrte, deshalb brachte Ferguson sie nach draußen und ließ sie in einem Sessel Platz nehmen. „Ich begleite Sie nach Hause“, versprach er ihr. „Ich will mich nur noch von Mr. Miller verabschieden.“ Er ging, um dem Verleger die Filme auszuhändigen.

Mark hielt ein paar Briefe in der Hand. „Wie klappt's mit ihrer Rechtschreibung?“ fragte ihn Ferguson.

„Wenn man bedenkt, daß sie erst vor einem Jahr aus Schweden eingewandert ist, fabelhaft“, sagte der Verleger. „Ich hatte vor, ihr pro Tag vierzig Dollar Modellhonorar zu zahlen. Ich bin jetzt entschlossen, noch zehn Dollar draufzulegen.“

„Weil sie des Lesens und Schreibens kundig ist? Oder hängt es damit zusammen, daß du schon immer eine Schwäche für Mädchen aus Skandinavienhattest?“

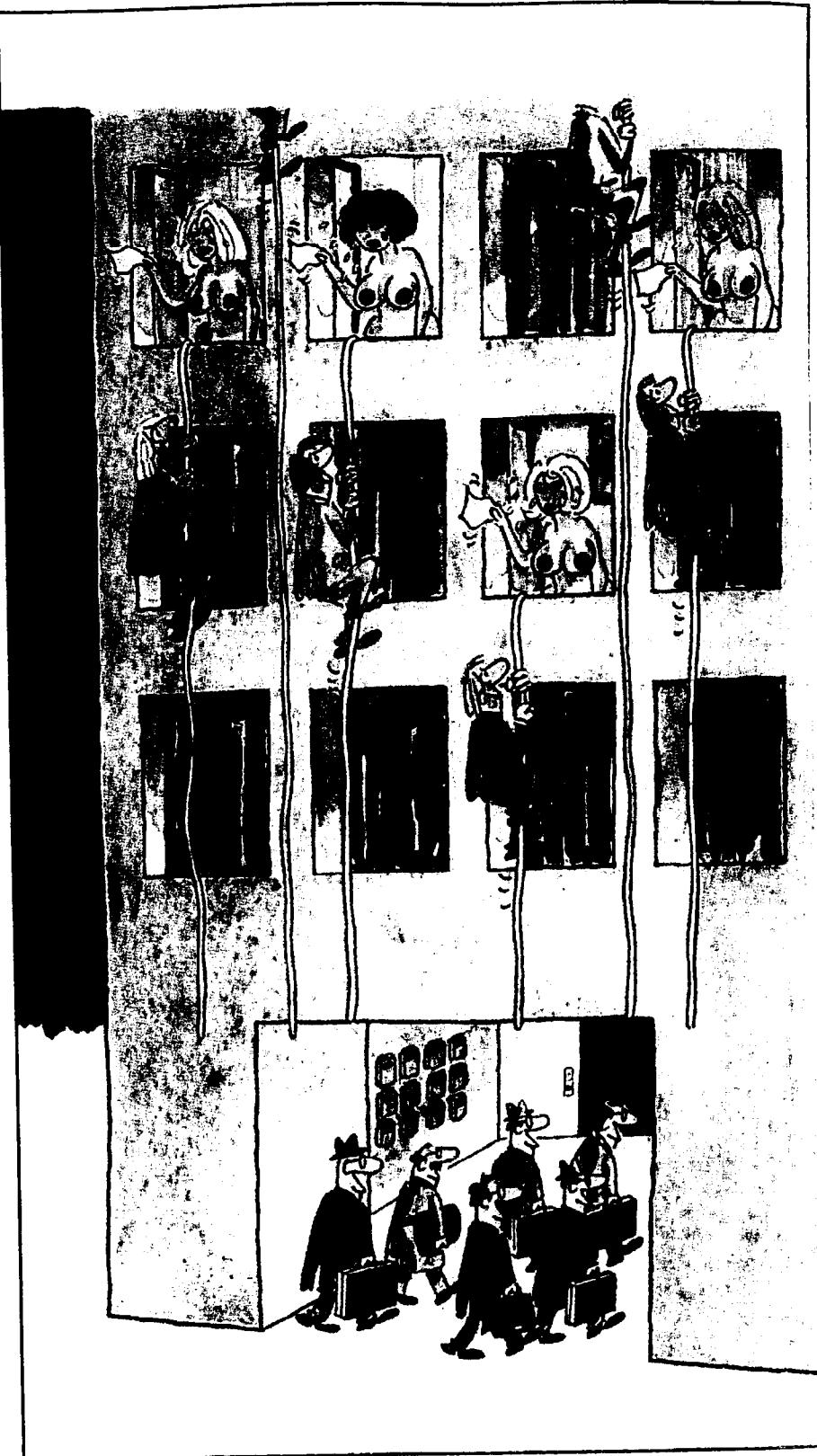
„Ich mag an Cynthia, daß sie unter allen Umständen ihre weibliche Würde bewahrt. Ich weiß nicht, wie sie sich bei den Aufnahmen mit dir benommen hat, Ken, aber ich weiß, mit welcher Hingabe sie meine Briefe getippt hat. Gar kein Vergleich mit Mrs. Finkelstein. Jedenfalls ist sie eines der wenigen Models, das jederzeit als Sekretärin einspringen kann. In gewisser Weise erinnert Cynthia mich an die Heldenin deines Romans.“

„Ein Mädchen für alle Fälle?“

„Eine Schwedin, wie sie sein soll“, nickte Mark. „Sie hat das gewisse Etwas. Sie hat Verstand. Sie versteht ihren Mund zu gebrauchen. Sie hat Ausdauer. Sie hat Ausstrahlung.“

„Was genau verstehst du unter Ausstrahlung?“ fragte Ferguson.

„Der Eifer, mit dem sie ein Diktat aufnimmt“, sagte Mark Miller. „Die Art, wie sie dich ansieht, wenn sie einen Brief einspannt. Ihre Körperhaltung beim Schreiben. Der ganze Charme ihrer Rasse. Und dann diese herrlichen Titten.“



SCHICHT WECHSEL

Q00086

Nicóle

oder Alles nur Spaß



Ich zeig' mich gern nackt
Meine Brüste sind nicht von Pappe
Oder Schaumgummi
Wenn ich mich auszieh'
Wackelt die Wand
Aber keine Angst
Innerlich bin ich ganz weich
Das mit der Emanzipation ist
Alles nur Spaß

Q00087



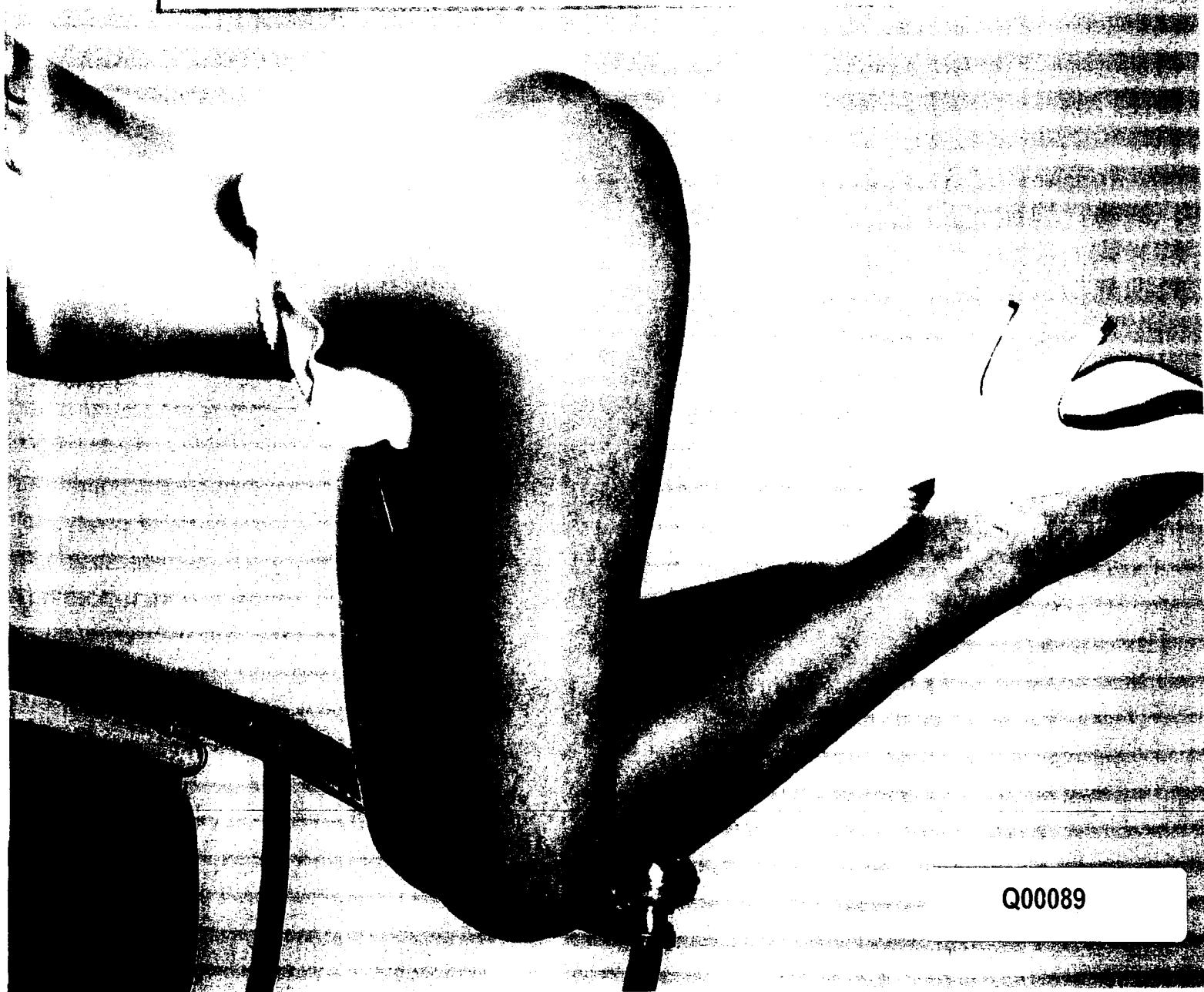
Q00088

Nicole



Die weißen Perlen mag ich
Ich find die gut
Ich mag gern essen
Abends noch irgendwo hingehen
Neue Leute kennenlernen
Aber in Wirklichkeit bin ich ganz treu
Das mit der sexuellen Freiheit ist
Alles nur Spaß

Ich such' mir meine Abenteuer selbst aus
Ich kauf' nicht gern von der Stange
Die doofe Tour zieht bei mir nicht
Ich will Liebe, richtige Liebe
Die ganz sanfte, coole Art
Wenn so einer kommt, laß ich alles stehen
Und was vorher war, war
Alles nur Spaß

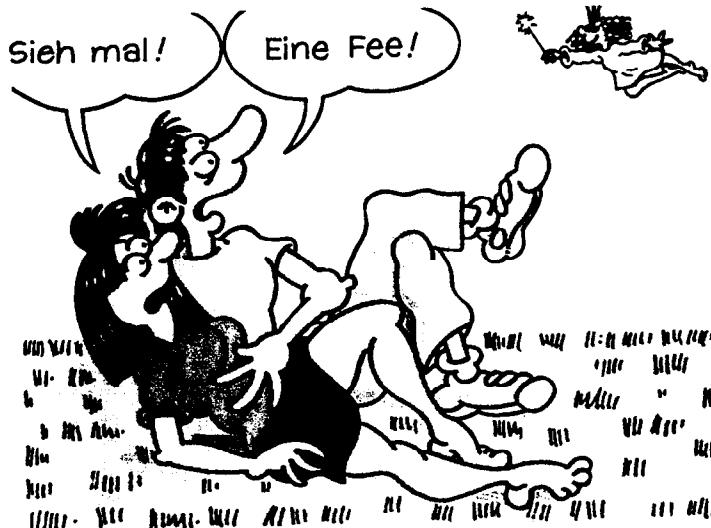
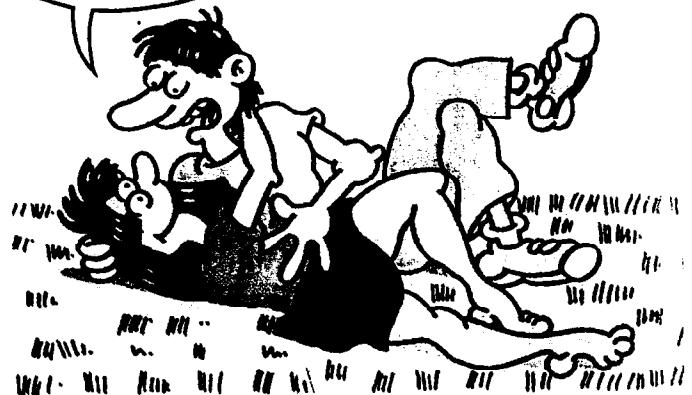


Q00089

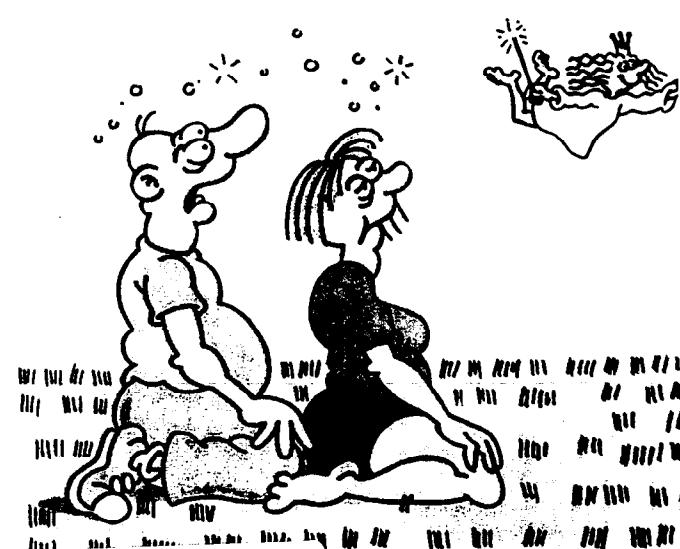
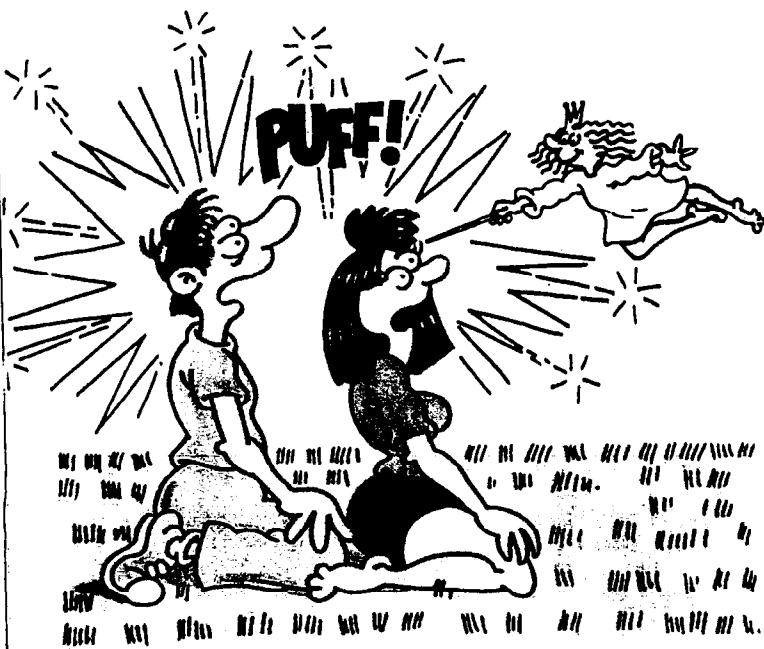
Wünsche werden Wirklichkeit

Ach Hans, du bist der
Mann mit dem zusammen
ich alt werden möchte!

Ja Gaby, das wünsche
ich mir auch!



Weil ihr euch wahrhaftig liebt,
will ich euern Wunsch
sogleich erfüllen!



'Mann, bist du gut!'

Ein Buchautor

spricht aus, was Männer den

Frauen immer schon mal sagen wollten



Widerlich", "ekelerregend", "abscheulich", "chauvinistisch", "auf perfide Weise frauenvorachtend", so etwa lauteten die Urteile, die Joachim H. Bürger (42) nach dem Erscheinen seines Buches "Mann, bist du gut!" von den Frauenzeitschriften einstecken mußte. Die Feministinnen-Riege im SPIEGEL spottete: "Das Buch zum Bier". Eine STERN-Redakteurin stieß sich daran, daß der Autor den Penis "in voller Schaftlänge" reinschieben will. Eine andere Kritikerin über Bürger: "Drecksauf!" Für die Münchner Schauspielerin Uschi Glas ("Zur Sache, Schätzchen") war der Verfasser des Buches sogar geisteskrank: "Der hat doch ein Rad ab, ist völlig pervers, total kaputt und gehemmt."

Bedeutend freundlicher war das Echo von männlicher Seite, was sich auch auf die Auflage des Titels auswirkte. Innerhalb weniger Wochen gingen, zur Freude des Münchner Verlags Peter Erd, 150.000 Exemplare der neuen Machofibel über den Tisch. Einer der Käufer zu NEW YORK: "Ich habe schon lange darauf gewartet, daß jemand den Frauen einmal sagt, wo's langgeht!"

Wo's langgeht, daran kann nach der Lektüre der 200 Seiten umfassenden Kampfschrift kein Zweifel mehr bestehen. Autor Bürger läßt am schönen Geschlecht kaum ein gutes Haar. Seine Thesen:

- o Frauen sind von Natur aus arbeitscheu und geistig beschränkt.
- o Frauen machen in der Ehe nicht, wozu sie da sind, verabreichen dem Mann Sex erst, nachdem sie ihn um Geld und alle möglichen Vorrechte erpreßt haben.
- o Ebenso faul wie im Haushalt sind Frauen im Bett. Sie lassen die Beischlafbemühungen des Mannes in bequemer Rückenlage über sich ergehen.
- o Kriegt "er" keinen hoch, weil "sie" ihr Äußeres vernachlässigt, macht sie

Psychoterror: "Du hast mich nicht mehr lieb."

- o Frauen ziehen den Männern einen Nasenring ein, indem sie die Vertreter des starken Geschlechtes in Büchern und in der öffentlichen Meinung alle in einen Topf werfen und wider besseres Wissen als Sex-Monster, Spanner, Impotentzler, Vergewaltiger, Sadisten und Phallockraten verunglimpfen.



Joachim H. Bürger

- o Kommt es, meist durch Verschulden der Frau, zur Scheidung, nimmt die Frau den Mann aus wie eine Weihnachtsgans, treibt ihn mit dem Segen des Gesetzgebers in den Ruin.

Soweit Joachim H. Bürgers Vorwürfe. Mag manches überzogen wirken, so entdecken männliche Leser im Gedankengut des großen Vorkämpfers doch

manches Wahre. Männer werden von Frauen mindestens so oft ausgebeutet wie Frauen von Männern. Es gibt in der Tat viele Ehefrauen, die ihren Mann erpressen, sich für Sex, ein natürliches Bedürfnis der Männer, bezahlen lassen. Bei einer Scheidung werden Männer von Frauen gnadenlos zur Kasse gebeten, die Rechtsgrundsätze sind dann durch "Gesetze", die von vorne bis hinten verfassungswidrig sind, außer Kraft gesetzt.

Schluß damit! fordert Erz-Chauvi Bürger im Namen der unterdrückten Männer. Er rät zum Aufstand, will die weiblichen Privilegien abbauen. Männer, so der kämpferische Autor, dürfen nicht länger ausgebeutet werden. Wenn überhaupt noch Ehe, dann mit einem Ehevertrag, in dem die Frau von vornherein auf Unterhaltsansprüche und Versorgungsausgleich verzichtet. Und weiter: Die hysterische Diskussion um Gleichstellung der Frau muß aufhören. Frauen müssen den Männern in der Partnerschaft und in der Ehe mehr Spielraum geben, sollen sich auf die Rolle zurückziehen, die ihnen von der Natur zugewiesen ist.

Wie das funktionieren könnte, macht "Deutschlands schlimmster Macho" seiner nach Hunderttausenden zählenden männlichen Lesergemeinde in seinem Privatleben vor. Bürger ist in dritter Ehe mit einer knackigen Amerikanerin namens Laurie verheiratet. Sie ist ein ehemaliges Fotomodell, 16 Jahre jünger als er und hält sich aus den Querelen, die ihr Mann mit seinem Buch angestellt hat, heraus, wie es sich für eine Frau gehört.

Klar, daß der Autor nicht nur mit seinem Buch, sondern auch mit seinem lockermännlichen Privatleben den Zorn der Frauenrechtlerinnen auf sich zieht. Dem Vorwurf, eine neue Front gegen die Gleichberechtigung der Frau aufgebaut zu haben, begegnet er mit einem Argument, das seine Gegnerinnen bis zur Weißglut reizt: "Ich mag Frauenbewegungen, solange sie schön rhythmisch und gleichmäßig sind."

Stefanie

oder Alles naß



Träume kann man nicht verbieten
Ich träume immer nur das eine
Ich kann auch nicht's dafür
Ganz romantische Geschichten
Hinterher bin ich in Schweiß gebadet
Alles naß

Ich träume von warmen Ländern
Inseln unter dem Wind
Männern mit blanken Augen
und groben Händen
Hinterher bin ich wie durchgezogen
Alles naß

Q00092



Q00093

Q00094

Leisure



Q00095

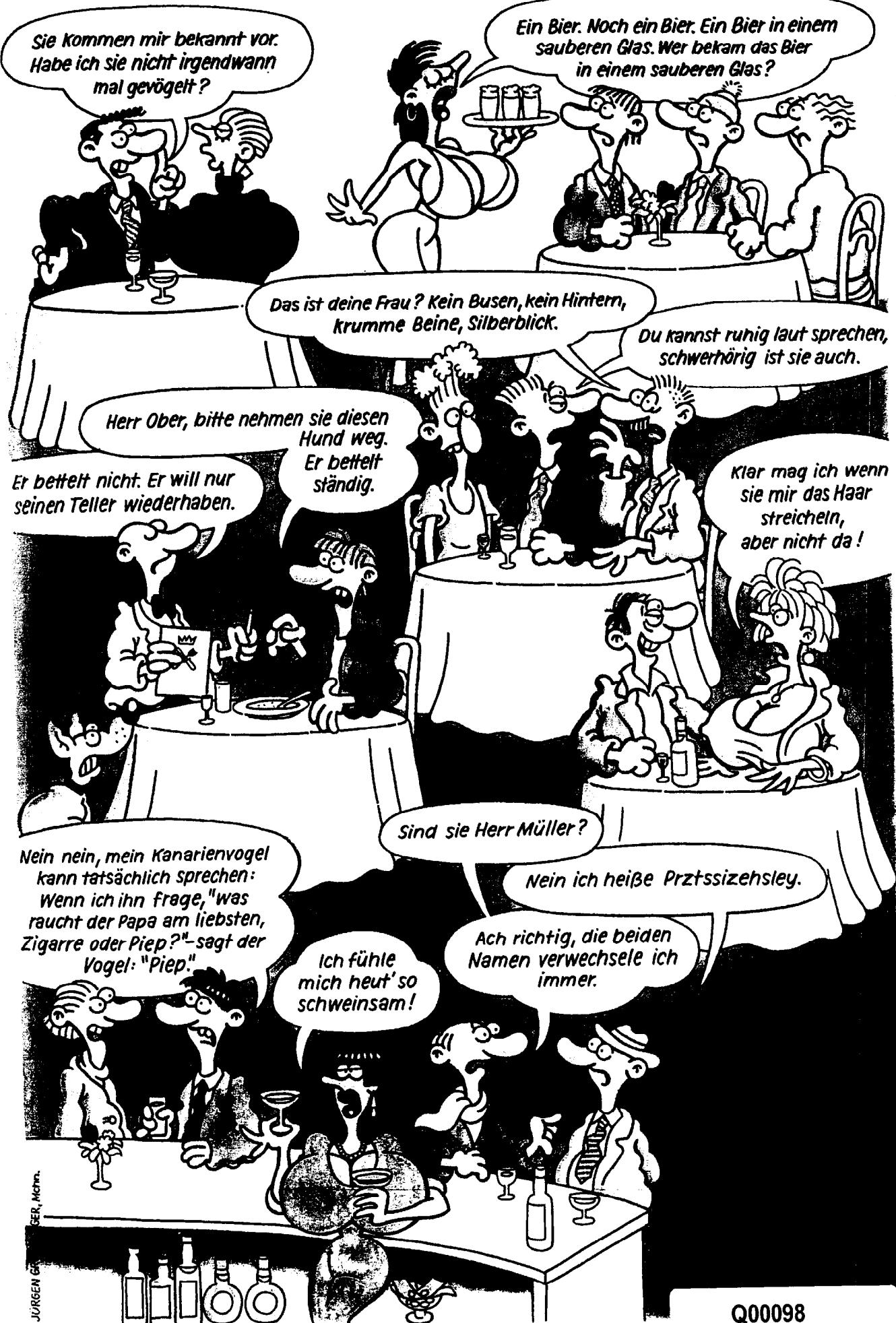


Veronica

oder Alles brummt



Q00097





Q00099

Veronica



Meine Glieder sind schwer
Den ganzen Tag
Auf der Yamaha
Da will man am Abend
Nur noch entspannen

Schöner starker Motor
Jetzt ist Feierabend
jetzt kommt 'ne andere
stärkere Power
Nur zum Entspannen

Mach mich platt
Gib mal Gas
volle Pulle
Dreh ordentlich auf
Alles brummt



Q00100

Q00101

VS GENESIS



Q00102



Q00103

Welcher Frauentyp paßt



Das Sexygi

Das "Mädchen von nebenan"

Woran liegt es, daß so viele Männer in ihren Ehen oder Freundschaften unglücklich sind? An den überhöhten Erwartungen der Partnerin? An der eigenen Kindheit, die von Verlusterlebnissen geprägt war? An der liebes- und lustfreindlichen Gesellschaft, von der wir umgeben sind? Am Streß? Am Geld?

Zu den gesicherten Erkenntnissen der Psychologie gehört, daß eine Beziehung zweier Menschen nur dann von Bestand ist, wenn jeder etwas hat, was der andere zu seiner Befriedigung braucht. Glücklich zu werden,

ist also vor allem eine Frage der richtigen Partnerwahl. Welcher Frauentyp paßt zu mir?

Ein Rätsel, an dem sich schon mancher Mann die Zähne ausgebissen hat. Und doch ist das Rätsel lösbar. Freilich müssen Sie, wenn Sie die richtige Partnerin finden wollen, erst einmal bestimmen, welchem Typ Sie selbst angehören.

Und das ist leicht. Machen Sie in der folgenden Aufstellung bitte ein Kreuzchen vor die beiden Verhaltensweisen, mit denen Sie sich identifizieren können.

- | | | |
|--|---------------------------------------|--|
| <input type="checkbox"/> Abenteurer | <input type="checkbox"/> Naturbursche | <input type="checkbox"/> Väterlicher Typ |
| <input type="checkbox"/> Pantoffelheld | <input type="checkbox"/> Szene-Typ | <input type="checkbox"/> Muttersöhnchen |
| <input type="checkbox"/> Genießer | <input type="checkbox"/> Dynamiker | <input type="checkbox"/> Träumer |
| <input type="checkbox"/> Asket | <input type="checkbox"/> Zauderer | <input type="checkbox"/> Kühler Rechner |

Halten wir nun Ausschau nach der Frau, die zu Ihnen paßt.

Zur Auswahl stehen 12 Frauentypen.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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Die Karrierefrau

Q00104

Welche Frau ist die Richtige für Sie? Vielleicht das Wichtigste zuerst: Es gibt für jeden Mann zw. bis drei Frauentypen, mit denen er eine gute und dauerhafte Beziehung aufbauen kann. Das hübsche Gesicht der jeweiligen Eva sollte bei der Auswahl nicht im Vordergrund stehen, auch nicht im Lebensalter, sondern in den seelischen Eigenschaften. Für den Abenteurer wäre die "Mädchen von nebenan", ein Domänenotyp oder eine Frau vom mütterlichen Typ die Beste. Sehen Sie sich, in selbstkritischer Nabelschau, a

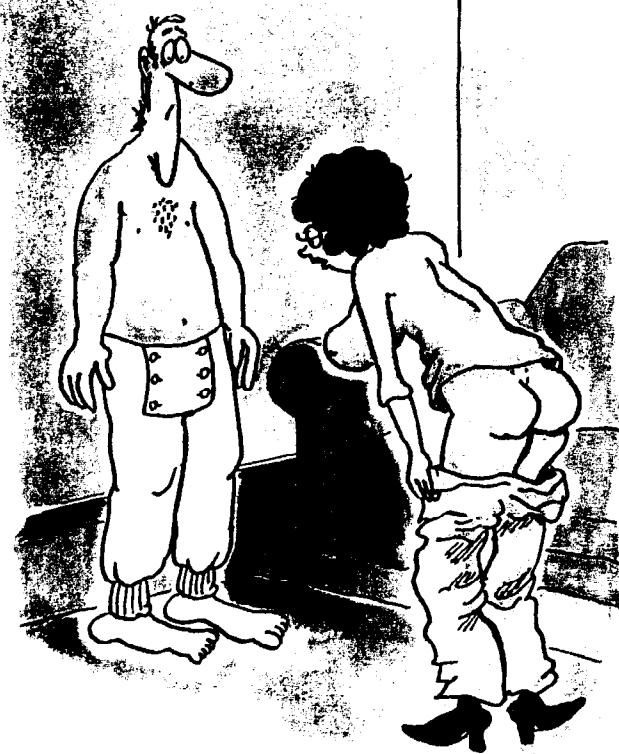
unstoffheld, dann sollten Sie für eine tüchtige, eine lässige veranlagte Partnerin oder eine "Heiße Mutter" entscheiden. Nur diese Typen irrfen der Versuchung widerstehen, die Abhängigkeit, in die Sie sich begeben, für sich auszunützen.

Und sonst? Ein Genießer soll sich mit dem ängstlichen Frauentyp, mit einer mütterlichen Partnerin oder mit dem Klosterfrau (!) verbinden, um diese drei Typen lieben, wenn sie erst einmal im Bett landet sind, mit sinnlichem Erfolg. Sie sind ein Asket?

Ein kühler Rechner? Dann auchen Sie ein Domröschen oder das "Mädchen von nebenan", beides Partnerinnen, die Sie mit ihrer natürlichen Ische von Ihren düsteren Gedanken, die allzu oft ums Bild kreisen, abbringen. Ein Sturzbursche wird sich mit einer chtigen, zupackenden Frau ebenso gut verstehen wie mit einer kindhaften Partnerin, die ihm aufschaut. Wer sich im Szene-Typ zurechnet, hat die Chancen, bei einem Domröschen, beim ängstlichen Frauentyp oder in den Armen einer intellektuellen Erfüllung zu finden. Für Dynamiker und Starfiguren hingegen sind das Sexygirl, die Häusliche und die Andante-Frau die beste Wahl.

Ist es weibliche Wesen, die nem Zauderer, Müttersöhnen und Träumer lustvoll aufs Rad helfen? Aber ja. Mütterliche Frauen und der Klosterfrau-Typ sind richtig süchig nach Männern, die mit Unschärheit, unberechtigten Selbstzweifeln, Neurosen aller Art, Komplexen und einer unwältigen Mutterbindung schwärzen können. Und auch das Sexygirl, das Domröschen und die Häusliche würden dem Teufel ihre Unschuld verkauft, nur um herauszufinden, dass sich hinter der weichen Schale eines solchen Partners etwas wie ein harter Kern verbirgt.

Und Sie, der männliche Leser, hilfe unserer kleinen Anleitung, fündig geworden? Gut. Sie haben sich eine Partnerin ausgewählt, die mit Ihnen genau so glücklich werden wird wie Sie mit ihr.



"Typisch: Große Klappe und nichts dahinter . . ."

"Rock-Schlampen" blieb straffrei

In Bonn festsaß abgetrennt von der die Sanges- und Performance-Künstlerin Linda Hagen, 35, ebenfalls als "Rock-Schlampen" bezeichnet. Letzte muß kein Schmerzensgeld an die so Verunglimpfte zahlen. Allerdings droht dem Politiker sollte er die anstößige Formulierung wiederholen, ein Strafungsgehalt von 5000 Dm. Linda Hagen hatte noch weiter gehende Forderungen gestellt. Das Oberlandesgericht München bezeichnete jetzt "Rock-Schlampen" zwar als Abwertung, die allerdings nicht so einschneidend sei, daß dafür Schmerzensgeld bezahlt werden müßte.

* Wenn's auseinanderklafft

Überraschendes vom Liebesleben der Italiener kam soeben bei einem Psychologen-Kongreß in Venedig zutage. Viele Männer auf der Halbinsel träumen von einem häufigen Wechsel der

Partnerin, sehnen sich aber zugleich nach einer Frau, auf die sie sich verlassen können. Da beides nicht zusammenpaßt, erkranken sie darüber. So erklärt sich die erstaunliche Tatsache, daß in

dem Land, wo die Zitronen blühen, nicht weniger als 1,2 Mio Männer in psychoanalytischer Behandlung sind.

Vorstellung und Wirklichkeit von Liebe, so die Psychologen, klaffen eben weit auseinander. Erst Mitte der 90er Jahre, wenn eine neue Generation herangewachsen ist, wird sich diese Lücke schließen.

Das gibt es nur in * * Frankreich *

Unruhe unter den Gästen eines Restaurants in Paris. Aler Augen richteten sich auf ein junges Paar, das sich mitten im Lokal tiefgreifende Zärtlichkeiten leistete. Die Nach der dritten Flasche Champagner fühlte er sich von den Reizen seiner Begleiterin so beflügelt, daß er unter den Tisch kroch und "sie" mit oral-genitalen Spielen verwöhnte. Von den peinlich berührten Gästen nahm das temperamentvolle Paar in diesem Zustand keine Notiz. Erst die hinzgerufene Polizei konnte dem schlüpfrigen Treiben ein Ende setzen. Die beiden landeten im Gefängnis - zu ihrem Ärger in Einzelzellen.

"Ich geb' dir mal meinen Chef - damit du weißt, daß ich Überstunden machen muß . . .!"

Q00105





Videos kaufen, ohne zu laufen

Beim nächsten Mann wird alles anders (Komödie)
Im Schatten der Götter (Thriller mit Franco Nero)

nur 49,95 DM
nur 49,95 DM



Das legendäre Arcade-Label lebt wieder!

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Courage (Abenteuer) (Ronny Cox, Art Hindle, M.Emmet Walsh)	39,95
Schreib-Academy (Erotik-Komödie) (C.Camp, Ken Welsh)	39,95
Höllengänse (Action) (Tony Danza, John de Vries)	39,95
Der Powermen (Eastern-Action) (Derek Culp, Keith Gordon)	39,95
Stadt der Gewalt (Action) (Don Johnson, Mark Hamill)	39,95
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Die Profis 1: Die Erpressung (Action) (L.Collins, M.Shaw)	29,95
Die Profis 2: Die Verfolgung (Action) (L.Collins, M.Shaw)	29,95
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Die Profis 4: Der Auftrag (Action) (L.Collins, M.Shaw)	29,95
Die Profis 5: Im Untergund (Action) (L.Collins, M.Shaw)	29,95
Die Profis 6: Doppeltes Spiel (Action) (L.Collins, M.Shaw)	29,95
Die Profis 7: Das Drogenyndiktat (Action) (L.Collins, M.Shaw)	29,95

Highlight und New Vision - starke Filme!

Des Meiflakommando (Action) (Giuseppe Akata, Paul Teichfeld)	39,95
Rebel der Wüste (2 Videos) (Omar Sharif, Nancy Travis)	59,90
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Der Tempe des blutigen Goldes (Abenteuer) (Laurene Landon)	49,95
Crime Story (5 Videos) (Action) (Dennis Farina, C. Adamson)	149,70
Die Profis 1: Die Erpressung (Action) (L. Collins, M. Shaw)	29,95
Die Profis 2: Die Verfolgung (Action) (L. Collins, M. Shaw)	29,95
Die Profis 3: Stroh geklein (Action) (L. Collins, M. Shaw)	29,95
Die Profis 4: Der Auftrag (Action) (L. Collins, M. Shaw)	29,95
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Rucht in die Zukunft (Thriller) (Jan Rubes, J. Dale)	29,95
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Auch für Kinder ist gesorgt!

Pan Tau - Der Film (Otto Simenk, Dana Vavrova)	39,95
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Nea - Ein Mädchen entdeckt die Liebe	29,95
Die geheime Frau (Lineke Rijksen, Henkette Tol)	29,95
Jetzt treibt sie's auch noch mit dem Pauker (Gloria Guida)	29,95
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Q00106

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Das Geheimnis der gelben Gräber (Samartha Egger, Manfred Pechary)	19,95
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Der Teufel kann aus Akassaya (Horst Tappert, Fred Willems)	19,95
Das Heilende von Soho (Todes Christopher Lee, Senta Berger)	19,95
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Scotland Yard jagt Dr. Mabuse (Peter van Eyck, B. Behmann)	19,95
Im Stahlnetz des Dr. Mabuse (Gert Fröbe, Lex Barker, D.Law)	19,95
Der Tod führt mit (Sonja Ziemann, Helmut Schmid, T. Wright)	19,95

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Mein Mann, das Wirtschaftswunder (Heinz Erhardt, M. Rökk)	29,95
Witwer mit 5 Töchtern (Heinz Erhardt, Vera Tschekowa)	29,95
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**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

QUAD INT'L, INCORPORATED, :
: **Opposition No.: 91160119**
: :
Opposer, :
: **Serial No.: 76/516972**
: :
: **Mark: CHLOE VEVRIER**
vs. :
: **Published: March 23, 2004**
: :
ANDREA FISCHER, :
: :
Applicant. :
:/

OPPOSER'S RESPONSE TO APPLICANT'S FIRST REQUEST FOR PRODUCTION

Opposer, Quad Int'l Incorporated, d/b/a The SCORE Group, hereby responds to the First Request for Production propounded by Applicant, Andrea Fischer ("Applicant") as follows:

Opposer's response is based upon information currently available to it. Opposer's investigation and discovery in this action are ongoing and Opposer reserves the right to supplement this response in the event that additional documents are obtained through such investigation or discovery.

GENERAL OBJECTIONS

These general objections apply to each Request by Applicant and are incorporated into each response set forth to Applicant's individual Request.

1. Opposer objects generally to all of Applicant's Requests to the extent that they seek to impose upon Opposer discovery obligations beyond those contained in the Federal Rules of Civil Procedure and the Trademark Rules of Practice.

2. Opposer objects generally to all of Applicant's Requests to the extent that they seek information that is confidential or proprietary to Opposer. Opposer will provide any such responsive information only under the terms of the agreed protective order.

3. Opposer objects generally to all of Applicant's Requests to the extent that they seek information that is privileged from disclosure by the attorney-client or work product privileges.

RESPONSES TO REQUESTS

Request for Production No. 1

All documents relating to Opposer's first use of Applicant's Mark.

Response:

Responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel.

Request for Production No. 2

All documents relating to Opposer's contention that it created and/or conceived of Applicant's Mark.

Response:

Responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel.

Request for Production No. 3:

All documents relating to the method by which the Applicant's Mark was used by Opposer.

Response:

Opposer objects to this request because it is overly broad and unduly burdensome to the extent it requests a listing of "all documents" which relate to the method by which Opposer uses CHLOE VEVRIER. The request encompasses more than a decade of magazine publications, advertisements, mail-order catalogues, etc., as well as years of videos, DVD's and web

publications. A sampling of such documents would be more appropriate, and less burdensome. Without waiving these objections or the General Objections set forth above, and subject thereto, responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel.

Request for Production no. 4:

All documents relating to Opposer's discontinuance of Applicant's Mark.

Response:

None.

Request for Production No. 5:

All documents relating to the type of product or service on which Opposer has used Applicant's Mark.

Response:

Opposer objects to this request because it is overly broad and unduly burdensome to the extent it requests a listing of "all documents" relating to products and services. The request encompasses more than a decade of magazine publications, advertisements, mail-order catalogues, etc., as well as years of videos, DVD's and web publications. A sampling of such documents would be more appropriate, and less burdensome. Without waiving these objections or the General Objections set forth above, and subject thereto, responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel.

Request for Production No. 6:

All documents which relate to the geographic area in which the Applicant's Mark was used by Opposer on or in connection with each product or service.

Response:

Opposer objects to this request because it is overly broad and unduly burdensome to the extent it requests a listing of "all documents" which relate to the geographic area in which Opposer has ever used the mark CHLOE VEVRIER. The request encompasses more than a decade of magazine

publications, advertisements, mail-order catalogues, etc., as well as years of videos, DVD's and web publications. A sampling of such documents would be more appropriate. In addition, the request seeks geographic information for every such product or service. Again, a production of such documents, such as monthly Publisher's Statements for each publication, would be extremely burdensome. In addition, it would reveal confidential customer and dealer information which is not discoverable. Without waiving these objections, or the General Objections above, and subject thereto, responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel, and pursuant to the agreed protective order.

Request for Production No. 7:

All documents which relate to the channels of trade each of the products and/or service were distributed.

Response:

Opposer objects to this request because it is overly broad and unduly burdensome to the extent it requests a listing of "*all* documents" which relate to the trade channels for each product and service. The request encompasses more than a decade of magazine publications, advertisements, mail-order catalogues, etc., as well as years of videos, DVD's and web publications. A sampling of such documents would be more appropriate. In addition, the request seeks geographic information for every such production or service. Again, a production of such documents, such as monthly Publisher's Statements for each publication, would be extremely burdensome. In addition, it would reveal confidential customer and dealer information which is not discoverable. Without waiving these objections, or the General Objections above, and subject thereto, responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel, and pursuant to the agreed protective order.

Request for Production No. 8

All documents which relate to the approximate percentage of total sales of each of the products and/or services sold under Applicant's Mark through each major channel of trade.

Response:

Opposer's records are not maintained in the ordinary course of its business in such a fashion as to separate the percentage of total sales of each of the products and/or services sold under the mark CHLOE VEVRIER per trade channel. Opposer will produce summary documents reflecting approximate percentages to the extent available for videos, DVD's and website sales. These responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel, and pursuant to the agreed protective order.

Request for Production No. 9

All documents which relate to the approximate annual dollar and unit volume of each of the products and/or services sold or distributed in each state, territory or possession.

Response:

Opposer objects to this request as overly broad and unduly burdensome. This Interrogatory is not limited in scope to the products/services sold under the marks CHLOE VEVRIER, chloesworld, or www.chloesworld.com. In addition, Opposer objects because this Interrogatory is not reasonably calculated to lead to the discovery of admissible evidence. Lastly, Opposer objects to this request because it seeks information that is proprietary and confidential.

Request for Production No. 10

All publications in which advertisements or other information regarding the Applicant's Mark were caused to be published or otherwise distributed by Opposer.

Response:

Opposer objects to this request because it is overly broad and unduly burdensome to the extent it requests a listing of "all publications. The request encompasses more than a decade of magazine publications, advertisements, mail-order catalogues, etc., as well as years of videos, DVD's and web publications. A sampling of such documents would be more appropriate. Opposer further objects to this request because the terms "other information regarding the Applicant's Mark" is undefined and capable of

multiple interpretations. Without waiving these objections, or the General Objections above, and subject thereto, responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel, and pursuant to the agreed protective order.

Request for Production No. 11:

All documents relating to the dates and media in which Applicant's Mark was first advertised by Opposer.

Response:

Responsive documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel, and pursuant to the agreed protective order.

Request for Production No. 12:

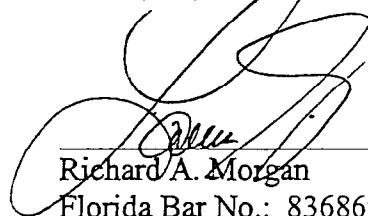
All documents relating to each and every event or occurrence of actual or apparent confusion, mistake or misunderstanding known to Opposer arising out of Applicant's usage of the Applicant's Mark.

Response:

Responsive, non-privileged documents are available for inspection and copying at Opposer's offices, where they are usually kept, upon reasonable notice to Opposer's counsel.

Respectfully submitted,

BUCHANAN INGERSOLL P.C.
Attorneys for Opposer
Bank of America Tower, Suite 2100
100 Southeast Second Street
Miami, Florida 33131
Tel: (305) 347-4080
Fax: (305) 347-4089



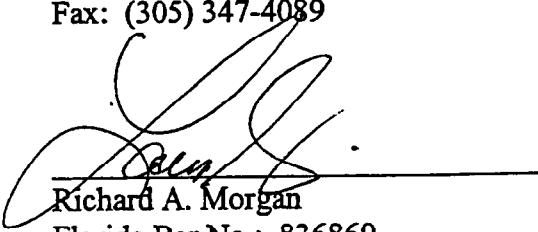
Richard A. Morgan
Florida Bar No.: 836869
morganra@bipc.com

Laura Ganoza
Florida Bar No.: 0118532
ganozal@bipc.com

3. Opposer objects generally to all of Applicant's interrogatories to the extent that they seek information that is privileged from disclosure by the attorney-client or work product privileges.

Respectfully submitted,

BUCHANAN INGERSOLL P.C.
Attorneys for Opposer
Bank of America Tower, Suite 2100
100 Southeast Second Street
Miami, Florida 33131
Tel: (305) 347-4080
Fax: (305) 347-4089



Richard A. Morgan
Florida Bar No.: 836869
morganra@bipc.com
Laura Ganoza
Florida Bar No.: 0118532
ganozal@bipc.com

CERTIFICATE OF SERVICE

I hereby certify that a true and correct copy of Opposer's Responses to Applicant's First Set of Interrogatories has been served on this 13rd day of August, 2004 upon the following counsel of record by first class mail, postage prepaid:

Michael A. Painter, Esq.
Isaacman, Kaufman & Painter
8484 Wilshire Boulevard, Suite 850
Beverly Hills, California 90211



Laura Ganoza

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

QUAD INT'L., INCORPORATED, :
 :
 Opposer, :
 :
 vs. : Opposition No. 91/160,119
 :
ANDREA FISCHER, :
 :
 Applicant. :
 :

**APPLICANT'S FIRST REQUEST FOR PRODUCTION
OF DOCUMENTS TO OPPOSER**

Applicant, ANDREA FISCHER, requests that Opposer, QUAD INT'L., INCORPORATED, produce, within thirty (30) days hereof, the following documents and things for inspection and copying, pursuant to Rule 34, F.R.Civ.P., at the offices of Isaacman, Kaufman & Painter, A Professional Corporation, 8484 Wilshire Boulevard, Suite 850, Beverly Hills, California 90211.

The documents requested are subject to the following definitions:

A. As used herein, the term "Opposer" shall include Opposer, QUAD INT'L., INCORPORATED, its employees, agents, predecessors-in-interest and representatives.

B. As used herein, the term "document" includes, but is not limited to, all writings, correspondence, books, memos, invoices, contracts, purchase orders, receipts, pamphlets, publications, catalogs, labels, packaging, displays, photo-

graphs, video tapes, films, slides, artwork, drawings, sketches, illustrative materials, magnetic recording tapes, microfilms and other storage means by which information is retained in retrievable form, and all other materials, whether printed, typewritten, handwritten, recorded or reproduced by any mechanical process, which are known to Opposer or are in Opposer's possession or control.

C. As used herein, "and" as well as "or" shall be construed disjunctively as necessary in order to bring within the scope of the request all information which might otherwise be construed to be outside its scope.

D. As used herein, any reference in the singular shall include the plural and vice versa in order to bring within the scope of the request all documents which might otherwise be construed to be outside its scope.

E. If Opposer claims a privilege respecting any documents which fall within the categories set forth below, the following information is requested:

- (i) The basis for the privilege;
- (ii) The date of the document;
- (iii) The name of the document's originator, the name of the person to whom it is addressed and the names of all persons who were shown copies; and
- (iv) A general description of the type of document and the subject matter to which it pertains.

F. As used herein, "Opposer's Goods" and "Opposer's Services" shall mean adult print magazines, adult websites and web publications, and adult videos and DVD production.

G. As used herein, "Applicant's Mark" refers to the mark CHLOE VEVRIER that is the subject of Application Serial No. 76/516,972 filed May 19, 2003.

REQUEST FOR PRODUCTION NO. 1:

All documents relating to Opposer's first use of Applicant's Mark.

REQUEST FOR PRODUCTION NO. 2:

All documents relating to Opposer's contention that it created and/or conceived of Applicant's Mark.

REQUEST FOR PRODUCTION NO. 3:

All documents relating to the method by which the Applicant's Mark was used by Opposer.

REQUEST FOR PRODUCTION NO. 4:

All documents relating to Opposer's discontinuance of Applicant's Mark.

REQUEST FOR PRODUCTION NO. 5:

All documents relating to the type of product or service on which Opposer has used Applicant's Mark.

REQUEST FOR PRODUCTION NO. 6:

All documents which relate to the geographic area in which the Applicant's Mark was used by Opposer on or in connection with each product or service.

REQUEST FOR PRODUCTION NO. 7:

All documents which relate to the channels of trade each of the products and/or services were distributed.

REQUEST FOR PRODUCTION NO. 8:

All documents which relate to the approximate percentage of total sales of each of the products and/or services sold under Applicant's Mark through each major channel of trade.

REQUEST FOR PRODUCTION NO. 9:

All documents which relate to the approximate annual dollar and unit volume of each of the products and/or services sold or distributed in each state, territory or possession.

REQUEST FOR PRODUCTION NO. 10:

All publications in which advertisements or other information regarding the Applicant's Mark were caused to be published or otherwise distributed by Opposer.

REQUEST FOR PRODUCTION NO. 11:

All documents relating to the dates and media in which Applicant's Mark was first advertised by Opposer.

REQUEST FOR PRODUCTION NO. 12:

All documents relating to each and every event or occurrence of actual or apparent confusion, mistake or misunderstanding known to Opposer arising out of Applicant's usage of the Applicant's Mark.

Respectfully submitted,

ISAACMAN, KAUFMAN & PAINTER
A Professional Corporation

By:



Michael A. Painter

Dated: June 8, 2004

CERTIFICATE OF SERVICE

The undersigned declares under the penalty of perjury
the within **APPLICANT'S FIRST REQUEST FOR PRODUCTION OF DOCUMENTS**
TO OPPOSER was forwarded to counsel for Opposer as follows:

Richard A. Morgan, Esq.
Laura Fernandez, Esq.
Buchanan Ingersoll, P.C.
100 Southeast Second Street, Suite 2100
Miami, Florida 33131

Michael L. Dever, Esq.
Buchanan Ingersoll, P.C.
One Oxford Centre
301 Grant Street, 20th Floor
Pittsburgh, Pennsylvania 15219

via first class mail, postage prepaid, this 8th day of June,
2004.



SHERYL R. CONAWAY



1992

MAY

Ascension Day Thursday
Week 22 • 149-217

28

Irene Fischer

Studio, Wandsworth

Sets 991, 992



Friday

Week 22 • 150-216

29

Irene Fischer

Studio, Wandsworth

Set. 993

Video



30

Saturday

Week 22 • 151-215

Sunday

Week 22 • 152-214

31

Irene Fischer

Studio, Wandsworth

Video



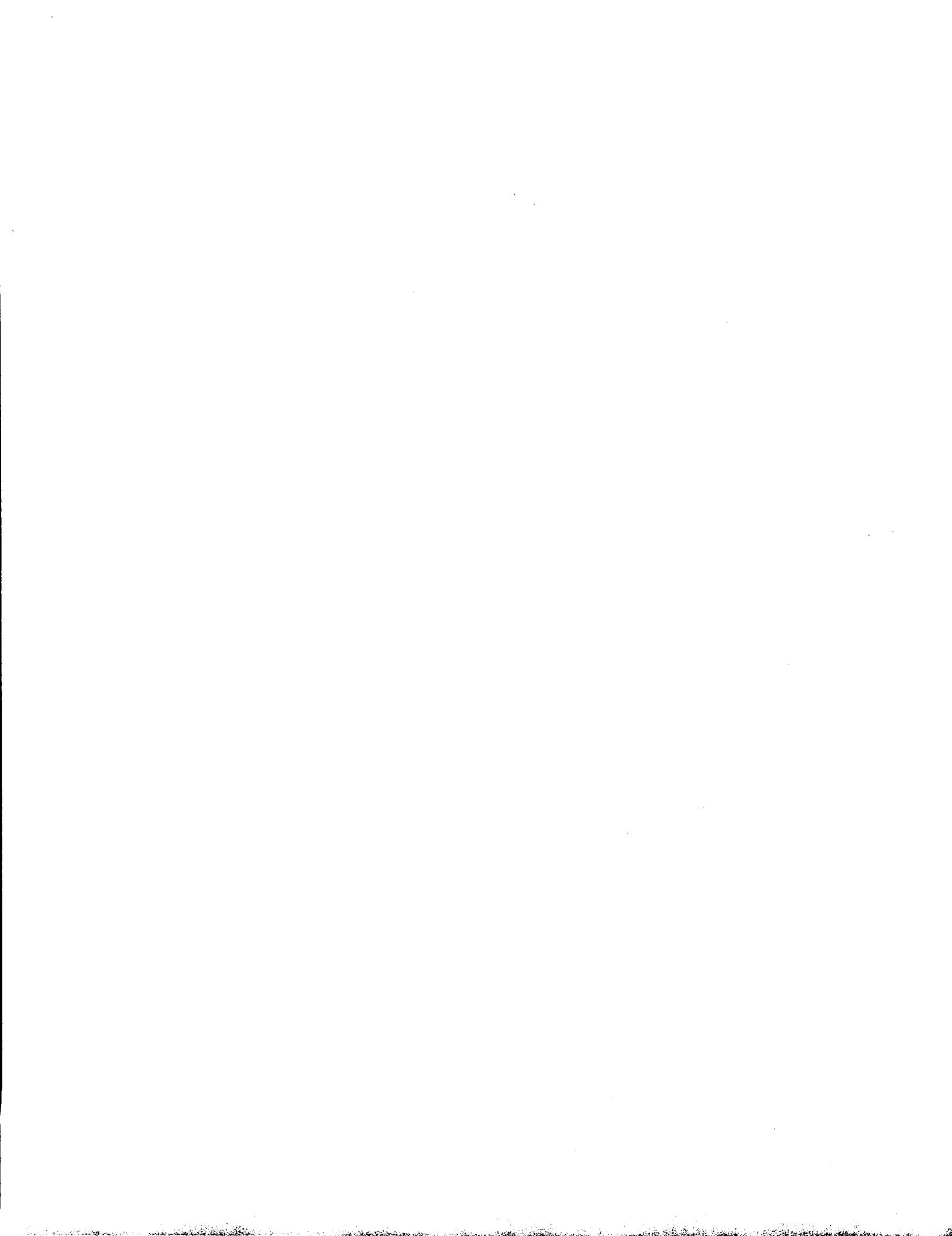
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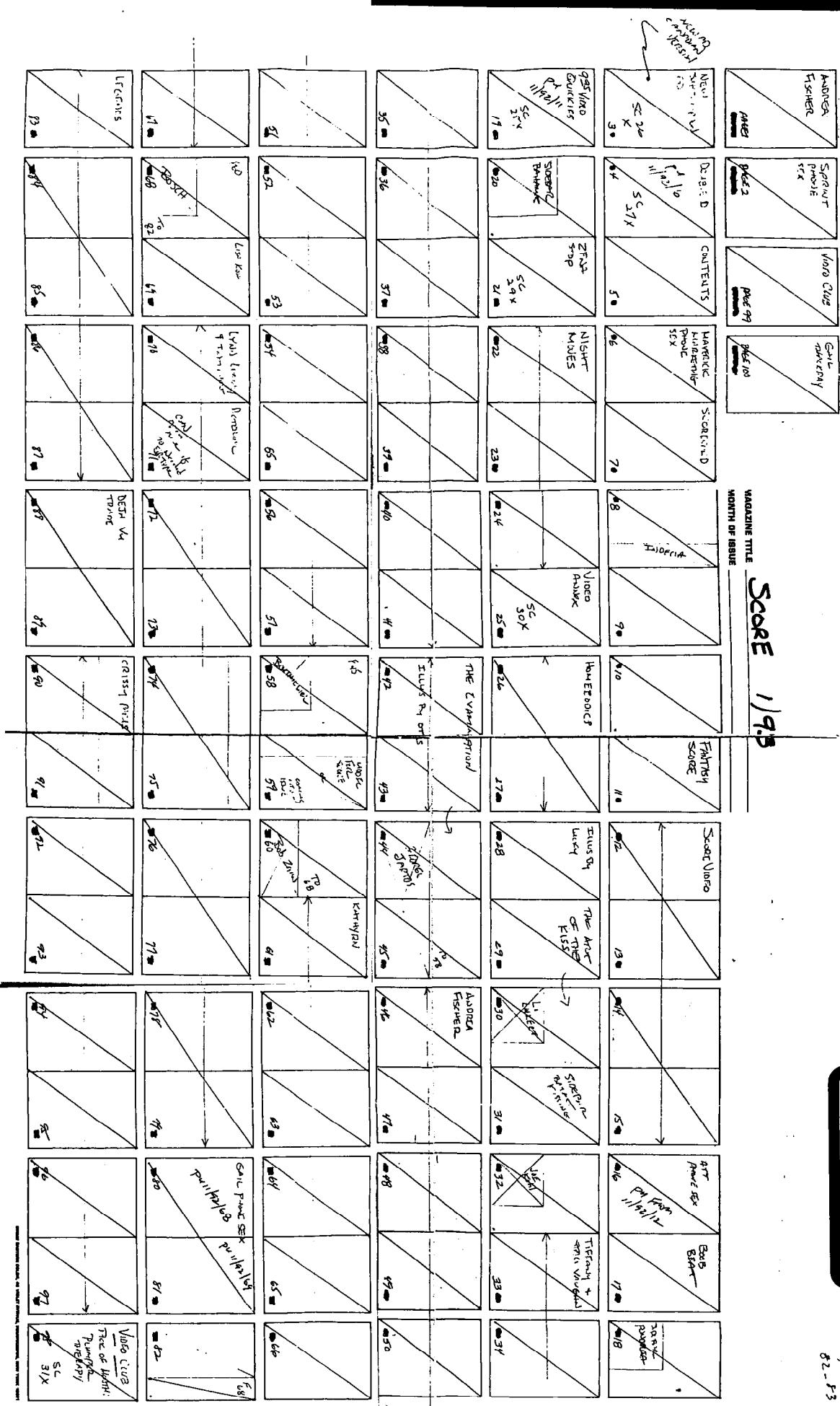


Quad Int'l, Inc., Opposer
v.
Andrea Fischer, Applicant
Opposition No.: 91160119
OPPOSER'S EXHIBIT
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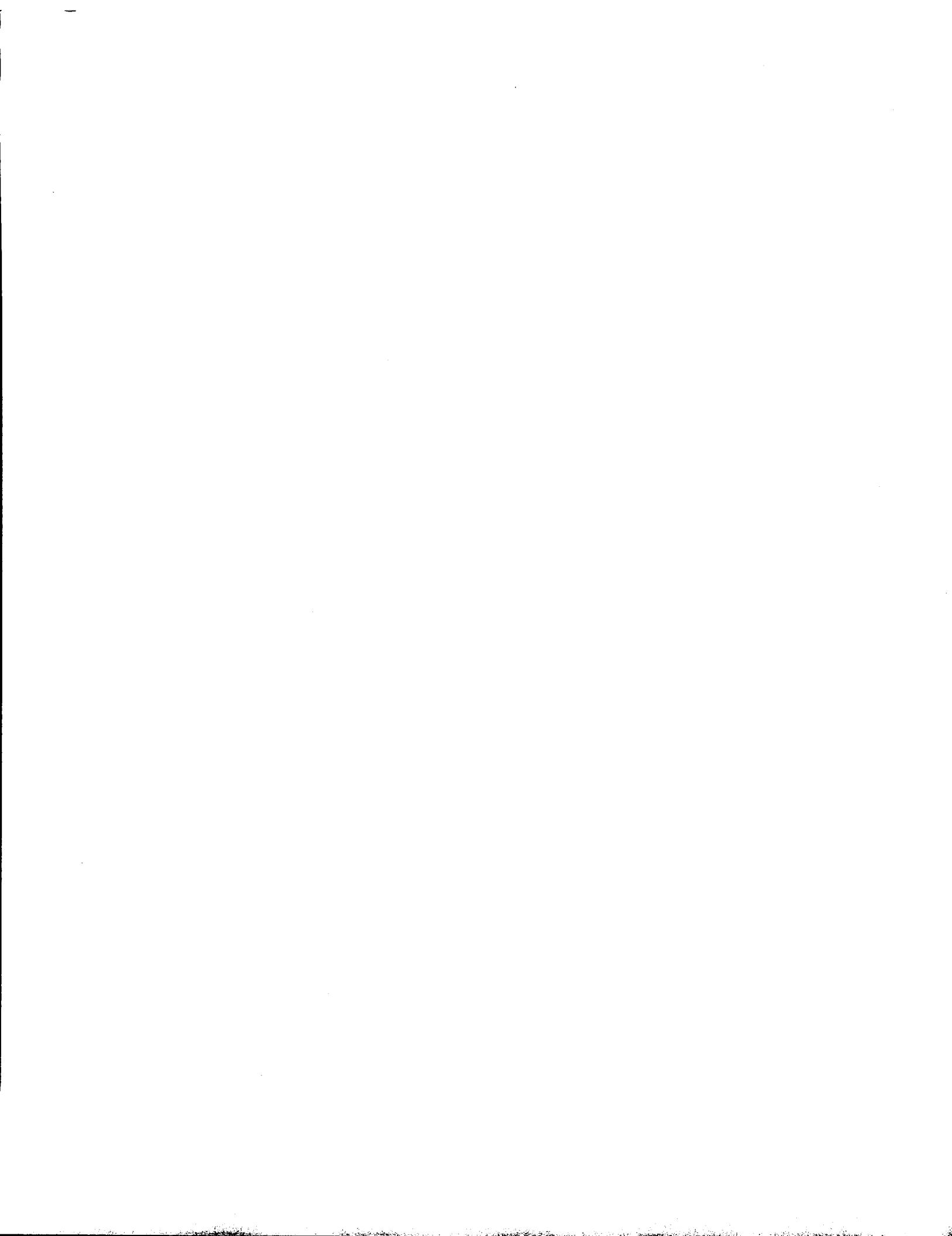
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SPPROS.

Quad Int'l, Inc., Opposer
v.
Andrea Fischer, Applicant
Opposition No.: 91160119
OPPOSER'S EXHIBIT



**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

QUAD INT'L, INCORPORATED, :
 : Opposition No.: 91160119
Opposer, :
 : Serial No.: 76/516972
 :
 : Mark: CHLOE VEVRIER
vs. :
 : Published: March 23, 2004
ANDREA FISCHER, :
 :
 :
Applicant. :

**DECLARATION OF JOHN C. FOX PURSUANT TO 37 C.F.R. SECTION 2.20
IN SUPPORT OF OPPOSER'S MOTION FOR SUMMARY JUDGMENT**

1. My name is John C. Fox. I am a resident of the State of Florida and am otherwise *sui juris*.
2. I am the President of Quad Int'l Incorporated d/b/a The SCORE Group (the "Opposer"). I have personal knowledge of the matters set forth in this Declaration and have been authorized by Opposer to submit this Declaration.
3. Opposer is a leader in the adult publishing industry through its adult print magazines, adult websites and web publications, and adult videos and DVD production.
4. Andrea Fischer ("Applicant") is a former model for Opposer's various print publications, videos and Internet websites.
5. I met Applicant in 1992 in connection with a photo shoot my business partner, John Lee Graham, was conducting in the Bahamas.
6. JLG Marketing, a company owned by John Lee Graham, one of Opposer's shareholders, arranged this photo shoot.

Quad Int'l, Inc., Opposer
v.
Andrea Fischer, Applicant
Opposition No.: 91160119
OPPOSER'S EXHIBIT
K

7. The photos from this photo shoot were intended to be used, and we in fact used, for Opposer's January 1993 issue of *SCORE* magazine.

8. Opposer's records reveal that when Applicant first started modeling for Opposer, she had not yet begun to use the name "Chloe Vevrier." Specifically, according to a diary entry of three-day shoot during the week of May 30, 1992 and the editor's page plan for the January 1993 issue of *SCORE* magazine, Applicant was referred to as either "Irene Fischer" or by her real name, Andrea Fischer.

9. It is Opposer's practice that when a model uses a pseudonym, the diary and editor's page plan contains the pseudonym, rather than her real name. In this case, there was no pseudonym because Applicant had not yet begun using the name "Chloe Vevrier."

10. In fact, my partner, John Lee Graham and I, created the name "Chloe Vevrier" during a telephone conversation after the photo shoot.

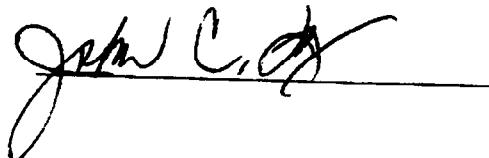
11. Since 1992, Opposer has invested hundreds of thousands of dollars in advertising and promoting the goods and services offered under the name "CHLOE VEVRIER."

12. In fact, Opposer launched a website, www.cholesworld.com, in 1998 and has since then continuously and without interruption promoted the mark CHLOE VEVRIER in that website, as well as others owned by Opposer.

13. I, being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. § 1001, and that such willful false statements may jeopardize the validity of the opposition proceeding herein, declare that the facts set forth in this declaration are true; all statements made of my own knowledge are true; and all statements made on information and belief are believed to be true.

Date: April 15, 2005

John C. Fox
President of Quad Int'l Incorporated

A handwritten signature in black ink, appearing to read "John C. Fox". The signature is fluid and cursive, with a horizontal line drawn underneath it.



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PHOTOS!

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01

Quad Int'l, Inc., Opposer

v.

Andrea Fischer, Applicant
Opposition No.: 91160119

OPPOSER'S EXHIBIT

L

Q00023

**CHLOE
VEVRIER'S
EXCLUSIVE
INSIDE
STORY**


The Chloe Story 47

In one short year, covergirl Chloe Vevrier has become a big-bust legend. In this special Collector's Edition, we spotlight this superstar with a new pictorial and her exclusive inside story.

LEGENDS
12
**Ann
Marie**

38
**Chesty
Morgan**

59
**Barbara
Alton**

**5
L.A. Bust**

**24
Jolene**

**40
Persia**

**73
Georgina**

**85
Kathryn**

**16
Tiffaany
& Staci**

**31
Lisa**

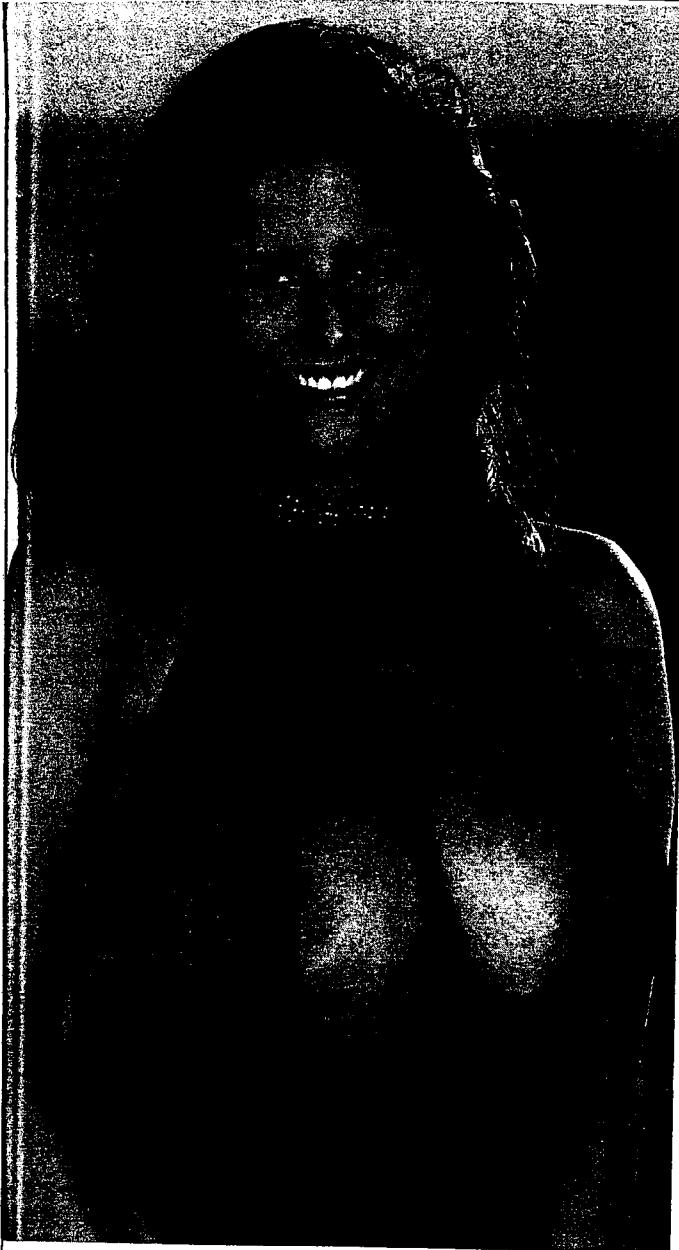
**65
Candy**

**78
Letha**

**90
LeeAn &
Kayla**


THE BEST OF SCORE (Number 1) is a special edition of SCORE Magazine, published by Quad International, Inc., 13727 S.W. 152 Street, Suite 275, Miami, Florida 33177-1106, U.S.A. Price: \$4.95 in the U.S.A.; \$5.95 in Canada; £2.95 in the U.K. Copyright © 1993 by Quad International, Inc. Reprinting in whole or in part is expressly forbidden except by written permission of SCORE and Quad International, Inc. Any similarity between an individual person or people depicted in the fiction, semifiction and artwork in this magazine and any real person or people is purely coincidental and not intended as a representation or likeness of any particular individual. This magazine is intended for adults only and should not be sold to minors. Printed in Canada.

rsy
E



A former
cabaret star in
communist
East Germany,
Chloe Devrier
had a talent
no wall could
contain.

puttodge

Q00025

Chloe

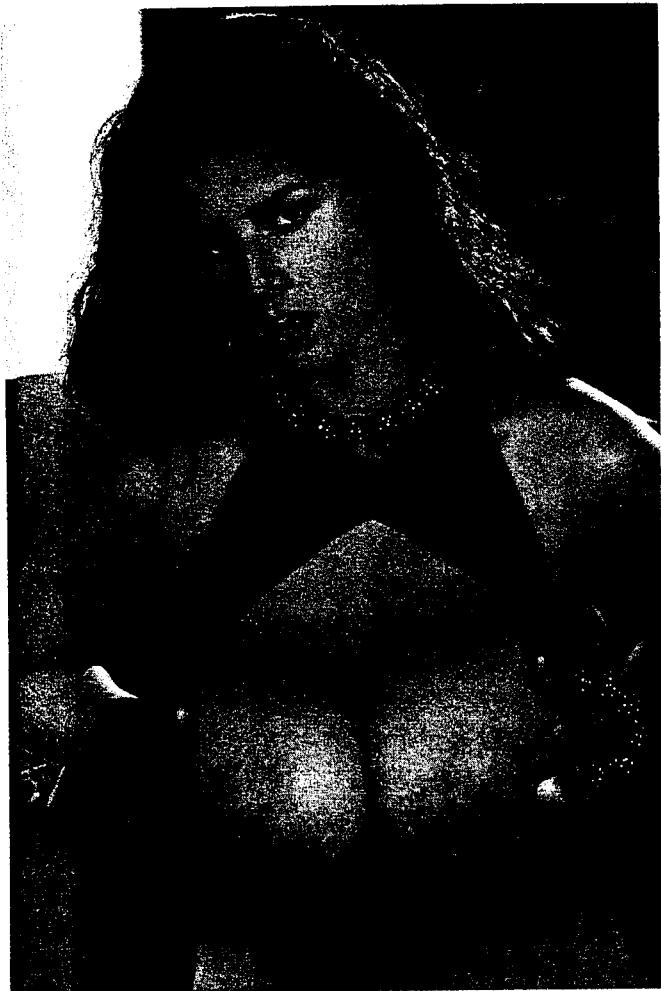
A View Without Walls



70 With the face
of a glamour model
and the body of
a pagan sex goddess,
Chloe Cleverne
has the goods to bring
on the best big bust
models of all time.

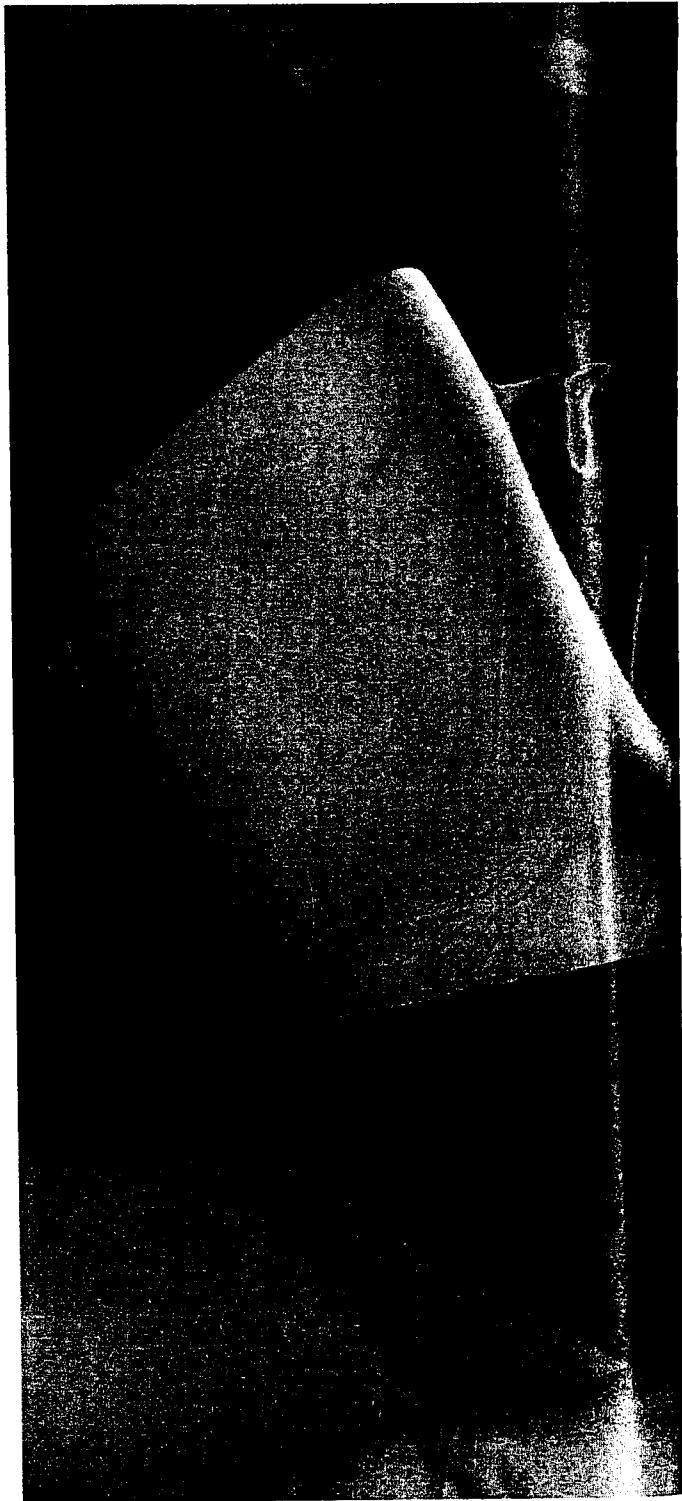


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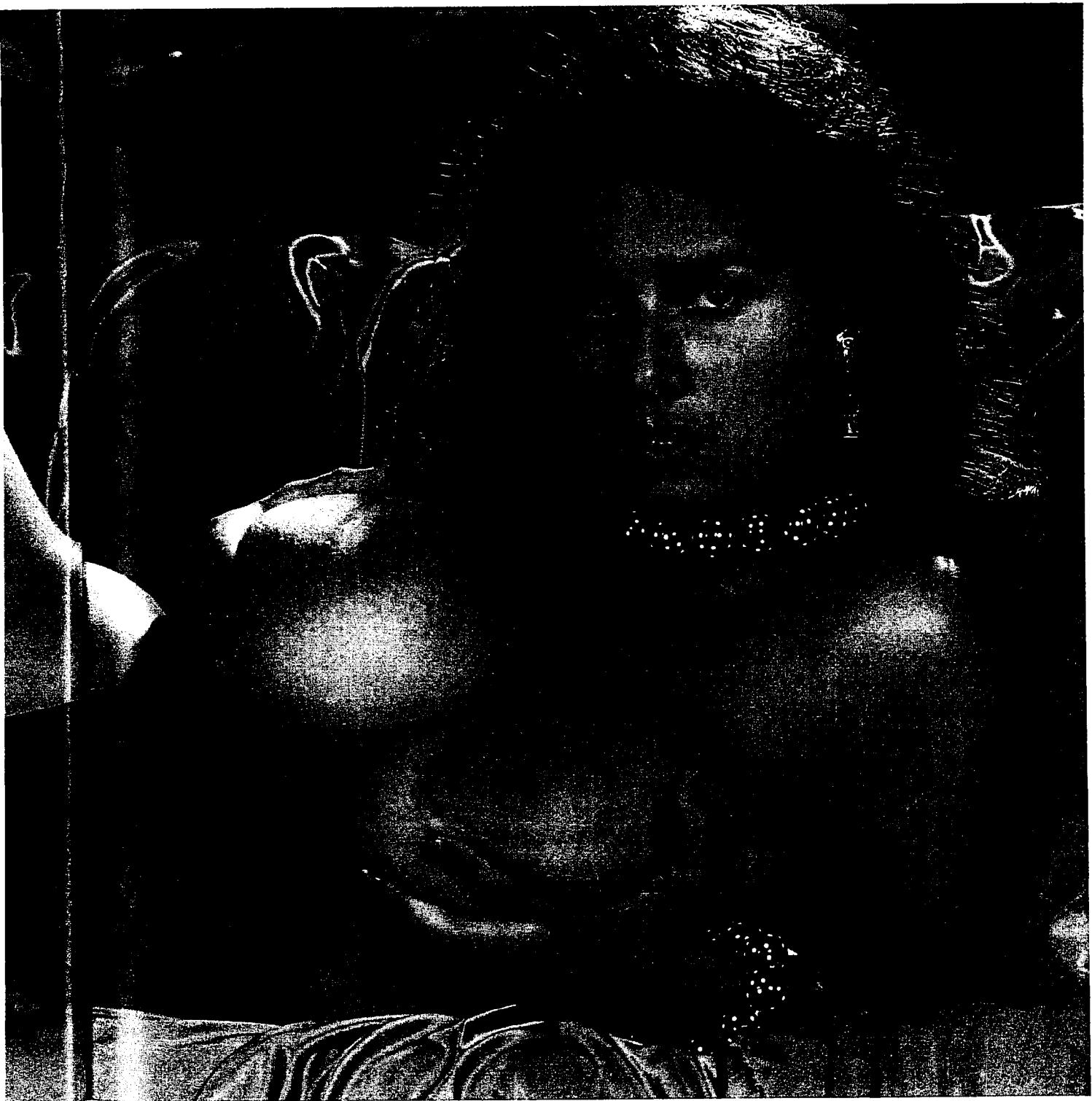


When we debuted Chloe Vevrier in January '93 SCORE, we knew she had star quality. What we didn't know was how immensely popular she would be, but your letters prove two things...she's the hottest big-bust model of the decade, and you want as much of Chloe as you can get. In this Collector's Edition we give you a fresh, new pictorial and much more!



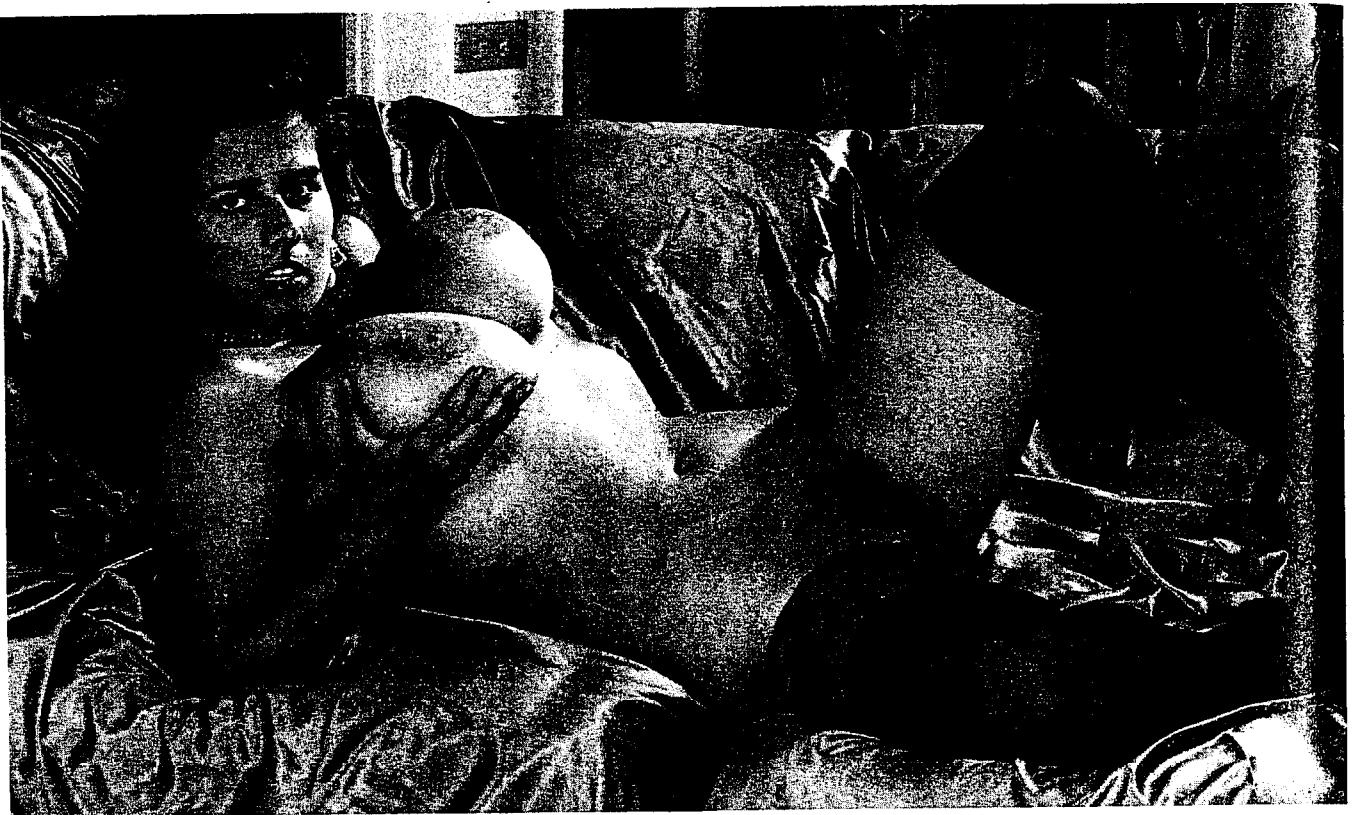


Q00028



Gifted with eye-popping breasts, few men notice Chloe's sensational legs. Well muscled from running track and field as a youth, Chloe's legs have been showcased in numerous glamour magazines, and, remarkably, have won as much acclaim as her incredible

breasts. One thing you probably have noticed is Chloe's unshaven crotch, but that's one part of her body Chloe is not at all self-conscious about. "I'm very concerned about the environment," jokes Chloe in French, "so, if I want to save rain-forests, why not preserve my own bush?"



By now you probably feel you've explored every part of Chloe imaginable...not quite! Chloe's exclusive life story follows on page 55, complete with pictures from her own

personal photo album. If you're a video type of guy, this Collector's Edition also gives you first crack at Chloe's new three-part video series. See page 54 for details.



Q00030

CHECK LIST
CHLOE VEVRIER

Measurements: 33-26-36

Bra: 44EE **Age:** 24

Height: 5'3" **Weight:** 130 lbs.

Born: East Berlin, Germany

Favorite Perfume: Poison

Favorite Vacation: "I love to visit Greece. There's so much history there, it's breathtaking."

Videos: *Introducing Chloe*, *On Location With Chloe*, and *Chloe In Japan*, all R-rated

Fan Club: Chloe Vevrier, c/o SCORE, 13727 S.W. 152 Street, Suite 275, Miami, FL 33177-1106.



uy, this
Chloe's
ils.



The Chloe Story

3 Exciting New Videos
Devoted Exclusively To The 90's
Most Popular Big-Bust Model!

1. Introducing Chloe Vevrier

Get to know the charming German beauty through this casual documentary. You'll see Chloe's hesitant first experiences as a nude model and learn about her as a person through her personal commentary. Running time: 30 minutes VHS #3307 \$34.95



2. Chloe On Location

Travel with Chloe to exotic locations and be there as she is photographed for the layouts you've admired in SCORE and other magazines. Lots of behind-the-scenes action, beautiful scenery and fully explicit posing. Running time: 30 minutes VHS #3311 \$34.95



3. Chloe In Japan

This video documents Chloe's recent visit to Japan. You'll see her ogled on the streets of Tokyo, go sightseeing with Chloe and her Japanese girlfriends, and even see her strip and masturbate in a Japanese editor's office. Running time: 30 minutes VHS #3315 \$34.95



THE CHLOE STORY ON VIDEO

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You must be at least 21-years-old. All videos are shipped in discreet packaging to protect your privacy. Please add postage and handling or order will not be processed (\$3 for one video, \$1.50 for each additional video). Florida residents, please add sales tax. BETA also available.
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Q00032

The Chloe Story



**"My school picture.
I wasn't very pretty and was
awkward when I was 15-years-old,
but I grew into a woman soon after
this picture was taken. All of the boys
were very surprised."**

*From 'ugly duckling'
to super-model,
Chloe Vevrier's life
reads like a fairy tale...
only bigger.*

Biography by Michael T. Uwate

**"Just playing
around with
the camera
and trying
to act
glamorous.
Some friends
printed pictures
of me to show
modeling
agencies, so we
put them in paper
and sent them."
—Chloe**

For the most part, Chloe Vevrier is a mystery. She made her SCORE debut playing in the Bahamian sand (Jan. '93), and encored with a Japanese model in a hot girl-girl (May '93), but, other than her obvious natural physical gifts, Chloe has revealed little of her true self to the growing legions of men who have clamored for the inside stuff. It's not Chloe's fault—she's not a feature dancer, her limited English makes interviews difficult, and living in Berlin renders her inaccessible to most fans. Still, Chloe Vevrier has

for one
video)

Y \$75
ng)
Rated

Call

44

Only

Chloe



"My first day of school in East Berlin with my cousin Roman."

adapted well to the overwhelming attention her magnificent body has brought her and, as most models claim, yet few exhibit, there's more here than meets the eye.

One of the curious aspects about getting to know Chloe Vevrier is that you can feel both comfortable and perplexed. To most westerners, Chloe exudes a shy warmth and naivete, reminiscent of the classic down-home country girl often popularized in American cinema and folklore. Yet, she is

unmistakenly a foreigner, who, like most world travelers, can appear aloof and unapproachable because of cultural disparities and inhibitions. The truth is exactly the opposite.

As a breathtaking showstopper, this former underground dancer and model, has one job—to astonish—and she does it beyond compare. Still, it's difficult to see stardom reflected in Chloe Vevrier.

Perhaps it's because she doesn't allow herself to be considered a superstar, or seek the attention her body has brought her.

On a casual level, and even professionally, Chloe wears her new found celebrity with comfort, as if it were no more than a 10-year-old pair of jeans.

"When you start with very little" Chloe says in her charming broken English (which she continues to work very hard at mastering), "you have low expectations. Americans always say 'the sky's the limit'... or 'shoot for the stars'. When I was little, I was just hoping to experience a few of life's luxuries, so it's hard to get, how do Americans say it, 'spoiled', when you appreciate everything life has to offer...even the little things."

The little things were tough to come by or even comprehend behind the "Wall", for Chloe, who was born in East Berlin some 24 years ago to French and Czechoslovakian parents.

"I didn't have any luxuries—like proper bras or new panties—when I was young, but I didn't expect them either. My family existed, like all the other families," states Chloe, who also recognizes that, although she always considered herself a normal child, her family life and teenage years were anything but that.

"I played athletics like a lot of the other girls when I was young... sprinting (track & field), ice skating and gymnastics," remembers Chloe,



"Posing for one of my first glamour photos. I was very nervous...my lips were shaking so much I couldn't smile."



"My favorite picture of myself. Posing in underwear for the first time, I was very scared and embarrassed. This photograph was during a break-one of those 'come on, give us a smile' pictures...when I saw it, I realized I could be pretty by being myself."

who has two younger sisters—Claudia, 18, and Anka, 16. "Growing up in a socialist country was difficult, as I look back having experienced the rest of the world. Everybody was very naive about life and we knew very little about anything, especially when it came to sex. Americans have television with kissing, and cable television with 'real sex.' I had to practice with a girlfriend (how to kiss)."

Aside from being somewhat sexually repressed, primarily because of the lack of freedom or availability of sexually explicit media, Chloe feels, from what she has experienced in her travels, that every child faces the same problems and concerns. Only the environment is different.

"I didn't eat much when I was young, so I was very thin, and when I started to become a woman, children made fun of me. I would have been an 'ugly duckling' in America. This started when I was 11-years-old, and didn't stop until the boys started to like my body. Then, most of the other girls became very jealous. My mother told me to keep quiet and to myself, and, because I didn't speak German very well, I didn't get to know other children or make a lot of friends,"

remembers Chloe, with some nostalgia, but more sorrow in her wandering brown eyes. "I traveled between East Berlin and Prague each year-nine months in Germany and three months in Czechoslovakia—to live with my grandparents. I did this until I was 16-years-old. My parents were divorced early and that made it very difficult for me because I didn't get along with my stepfather. My real father was away when I was

young, but now we have been reunited. We live in the same house now and the two of us are best friends. He found happiness and I found my father, so it turned out to be a happy ending...hopefully it is the beginning of a much happier story."

Chloe's start in modeling is a familiar story in the modeling business, except, of course, the circumstances are much different. "I had a friend in the modeling business and she encouraged me to try. 'With a body like yours, you should get into it,' she told me. I first modeled underwear, and then what we called 'underground' fashion shows."

'Underground' to most people implies something lewd or illegal, but in East Berlin it was purely a form of risque adult entertainment. "The 'cat-walk' was the only way for people to see any skin," Chloe told us. "The purpose was to model clothing, but the shows were attended by people who, in

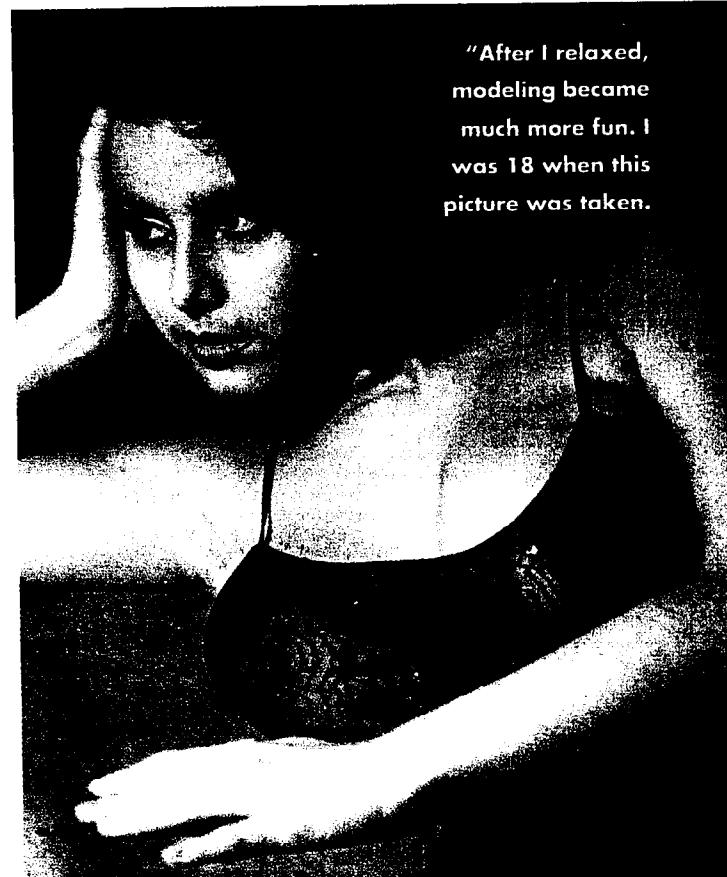
America, go to see strippers. There were bands, singers, lights and a lot of parties...it was forbidden only in the sense that people could see some nudity, because in East Berlin it was impossible to see what most westerners take for granted."

"I never dreamed of becoming a model...I was very embarrassed of my body as a young teenager because all of the boys would make fun of me..."

With her success in the 'underground' modeling scene, Chloe discovered her body and face were in great demand, and soon found herself dancing burlesque to packed audiences and adoring fans. But, despite her early success and the new culture Chloe experienced, life was still disappointing. She was, as she puts it in her broken-English, "desperate for the world." Little did she know, the world wanted her.

On November 9, 1989, east was reunited with west, and many hopeful wishes were fulfilled along the way.

"It was a wonderful miracle!" exclaims Chloe, who was released



"After I relaxed, modeling became much more fun. I was 18 when this picture was taken."

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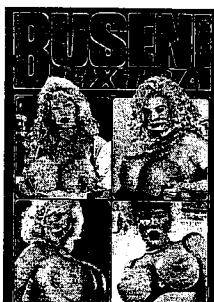
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Code #3277 \$25.00



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Exp. _____ Bank. _____

Name _____

Address _____

City _____ State _____

Zip _____ Age _____

THE CHLOE STORY

continued from page 58

a simple creed—"omit everything that could do harm to someone else." It has served her well and, even in tough times, allows her the freedom to step away from life's problems.

"Sometimes I feel happiness when I recognize the moment...that I am alive. All people go through difficulties, but most of the time I am very happy about life, because I always try to find something to enjoy in life. If I didn't do that, I couldn't live."

With such an optimistic perspective on her existence, it is little wonder that Chloe and modeling are not long for this world. Her plans are relatively simple—model for a few more years, and, if the opportunity arises, cross-over into films and videos. Regardless, she plans to keep herself free from the oftentimes carnivorous aspect of the business, and always remember that modeling is her job, not her life.

"You don't need a lot of common sense to realize that you can get crazy in this business and be taken advantage of by a lot of individuals," says Chloe. "Very few people are there to help you, and some actually want you to be defeated so that they can succeed. To be successful and happy, I think self-discipline is necessary...not only in modeling, but in life as well."

How does Chloe deal with her recent superstar status?

Typically, she doesn't consider herself a star, but merely a 'normal' woman caught in an increasingly bizarre world.

"With everything happening in the world today, my success as a model appears minor...people are dying of starvation and, worse, because of war and fear, and the Earth is being destroyed because of money," preaches a genuinely alarmed Chloe, who hopes that mankind will remember Mahatma Ghandi's call for peace—"the constructive power of pure love is a million times stronger than the destructive force of hate"—and live as a harmonious unit, rather than many self-defeating factions.

Chloe plans to take this advice, and the other bushels of knowledge she has acquired in her studies and travels, to New Guinea on an expedition to study the inhabitants and document the destruction of an ecosystem unchanged for centuries until civilization's intervention. It is her dream.

Knowing Chloe, it will most definitely become a reality.



FREE! THE BEST BIG-BUST BABES

SCORE



JANUARY 1993
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A HOLIDAY IN
PARADISE WITH
EAST GERMANY'S
CHLOE VEVRIER

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v.
Andrea Fischer, Applicant
Opposition No.: 91160119
OPPOSER'S EXHIBIT
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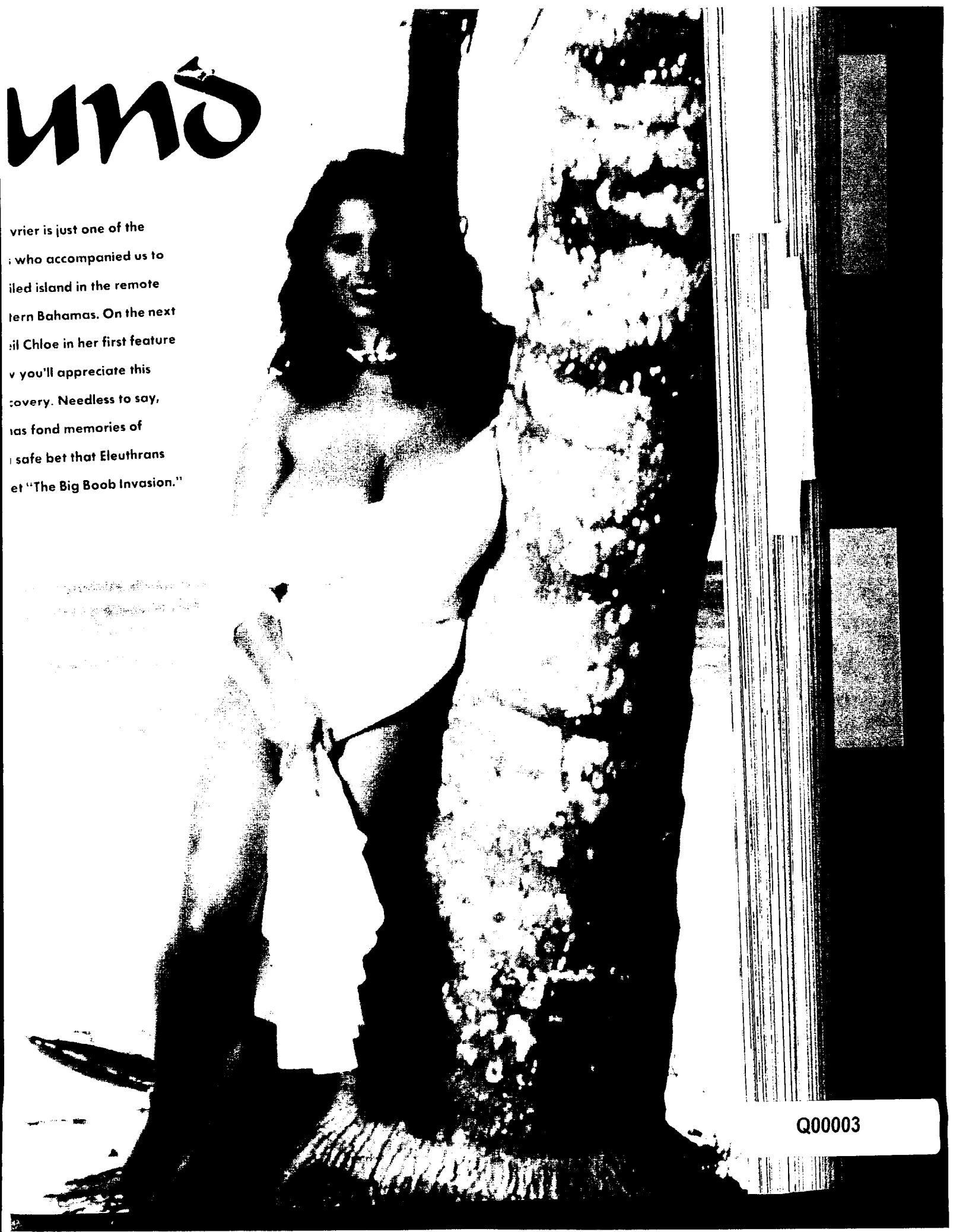
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vrier is just one of the
; who accompanied us to
iled island in the remote
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film Chloe in her first feature
v you'll appreciate this
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Paradise



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JANUARY 1993

Volume 2 No. 1

SCORE

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THIS ISSUE

ews this month is the debut girl Chloe Vevrier who we had in the tropical paradise of. Don't miss this fabulous man's first feature layout beginning page 46. Also making the ultra were Tiffany Towers Vaughn whose hot affair was of the trip. You'll know what when you see them in action page 33. And for our readers who ladies with a little meat on us, we have sizzling outtakes rated "Plumper Therapy" as our "Legends Series," an interview with Lynn LeMay, a man called "Boob Beat" and much more. Hope you like it!

FEATURES

Q00002

The Art of Erotic Kissing

A mastery of this most basic lovemaking skill can become a man's ultimate seduction tool.

..... Article by Jason North **28**

The Examination

She had committed the ultimate sin and now it was payback time for young nurse Karin Prime.

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Interview With Lynn LeMay

From boob jobs to blowjobs, porn star Lynn LeMay lets it all hang out!

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Amateur photo section





CHECK LIST
CHLOE VEVRIER

Measurements: 53EE-26-36

Height: 5'3" **Weight:** 130 lbs

Age: 23 **Born:** East Berlin, G

Hobbies: Travelling, Photogra

Ideal Guy: "He should be intelligent, educated, sensitive, with a sense of self-confidence, a trained body, a friend in all aspects of life."

Videos: In production

Fantasy: "To be taken by a very hungry (horny) man."

Fan Club: Chloe Vevrier, c/o: 13727 S.W. 152 Street, Suite 100, Miami, FL 33177-1106.

looking at one of the most exciting discoveries in many a year. Chloe is an all-natural beauty from Berlin who many are comparing to model Devon Daniels of a few years ago. You can make your own comparison by checking out Devon's picture immediately following this layout on page 59. Although they come from worlds apart, there's no denying the similarities between these two wonderfully endowed and voluptuous figures.



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SCORE 49



Chloe (who speaks very good English, even though she doesn't think she does) told us she had been asked to pose by many photographers over the years, but didn't consent until approached by SCORE's director of photography, John Lee-Graham. Soon after that, she was on the beautiful Bahamian island of Eleuthera where these photographs were made in a natural studio of coconut palms nestled beside the jewel-like sea.



Q00007

SCORE 51





Q00009

SCORE 53



She's a softie, like a carpet of powder.

He's a Vervet, basic made in the

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Q00011



Chloe arrived in the Bahamas sporting an all-over tan and grew even darker over three weeks of posing and lounging in the tropical paradise. Though a novice because of her liberated European upbringing, she had no reservations about striking the most revealing poses for our cameras. In her charming broken English, she said, "I hope all the readers, that they become very excited (looking at my pictures) and have a very satisfied orgasm." Amen, Chloe.



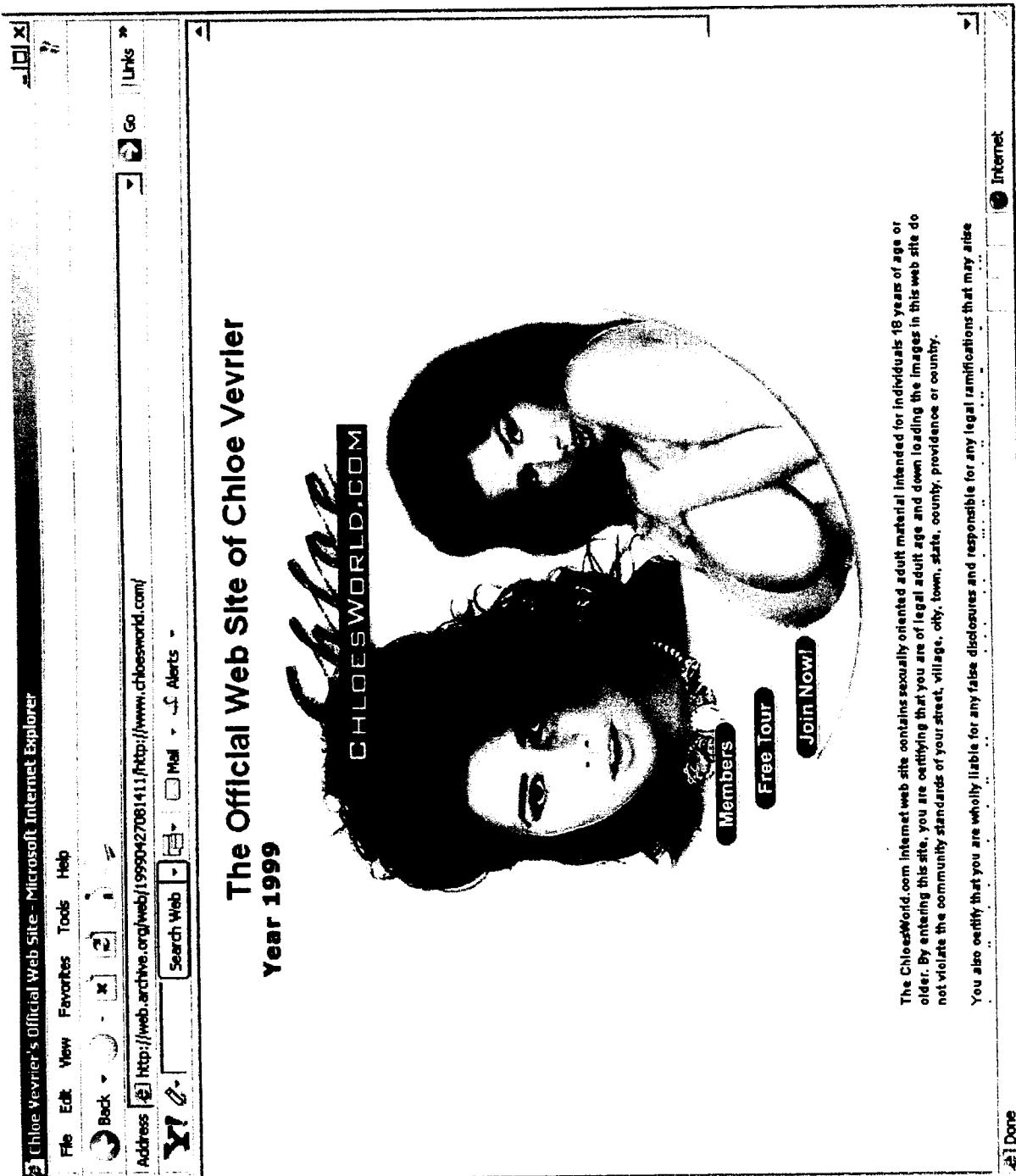
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SCORE 57





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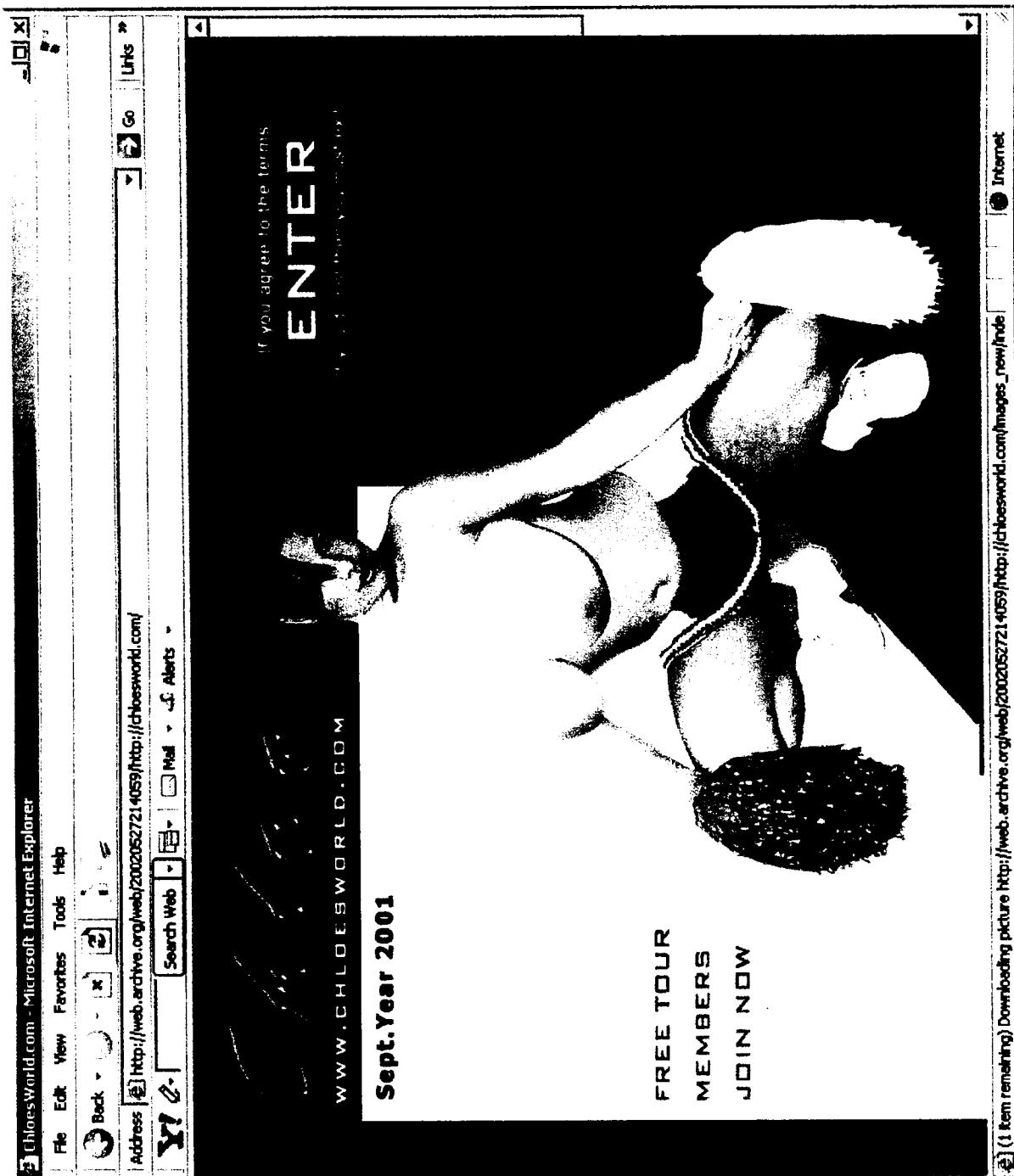
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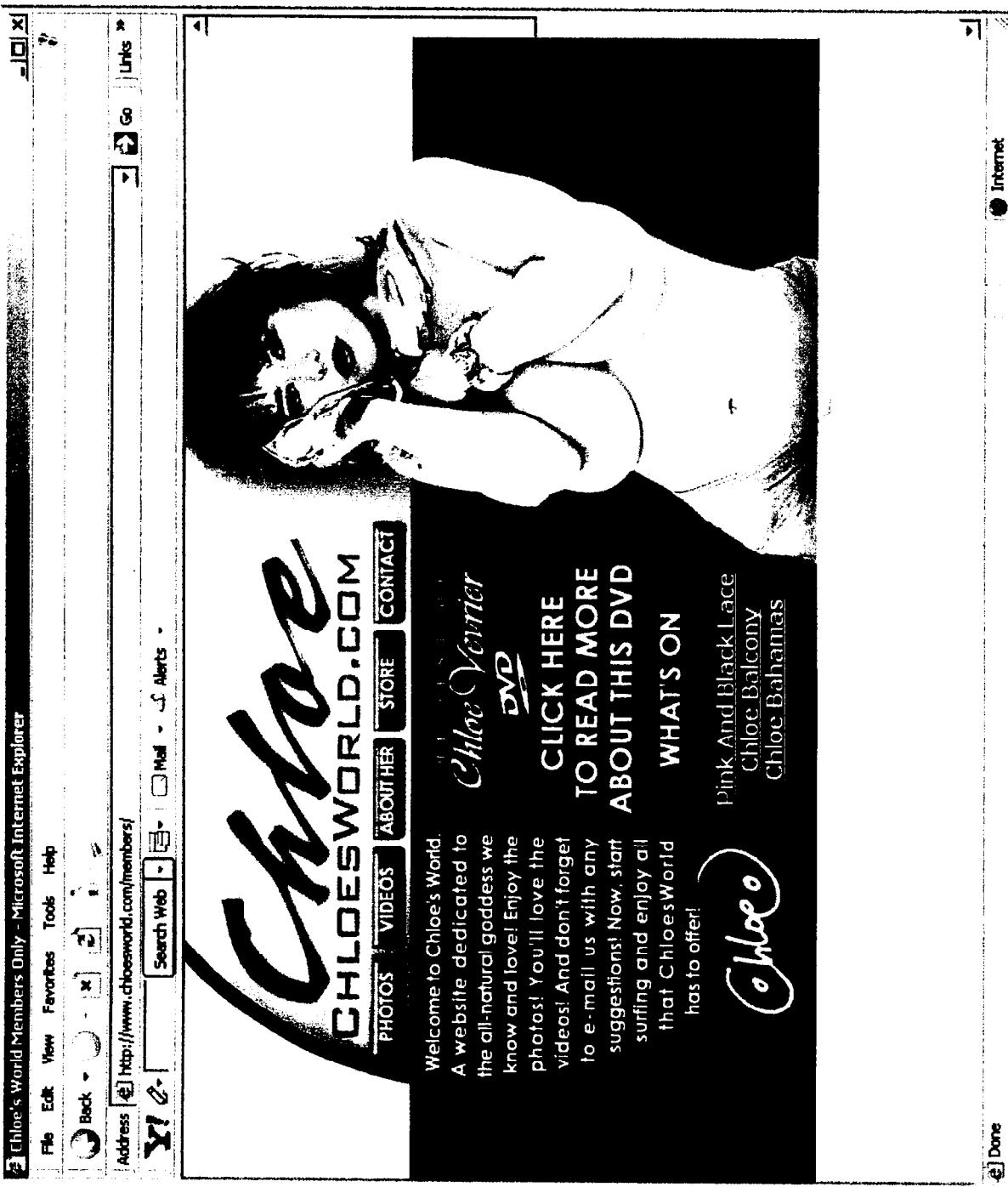
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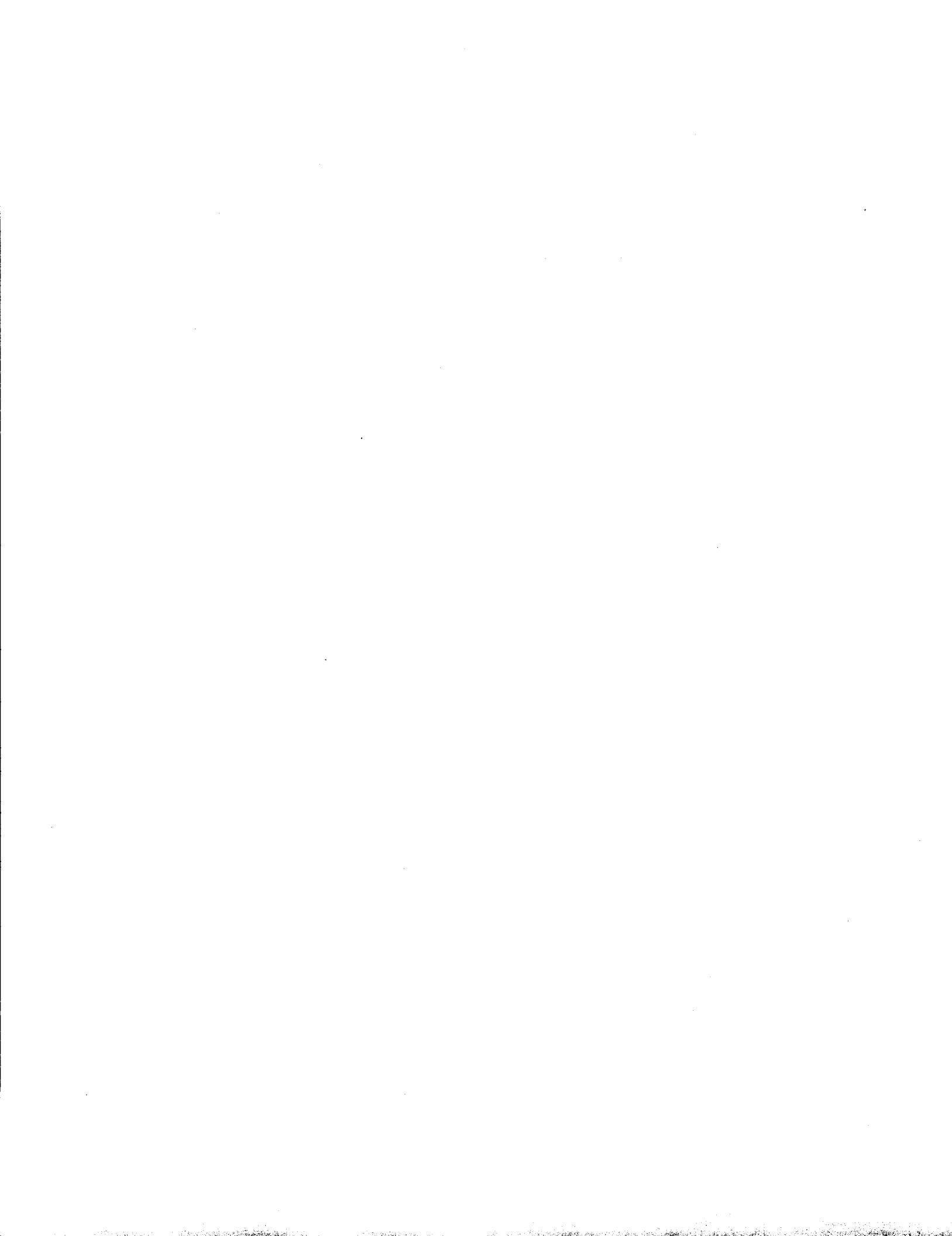
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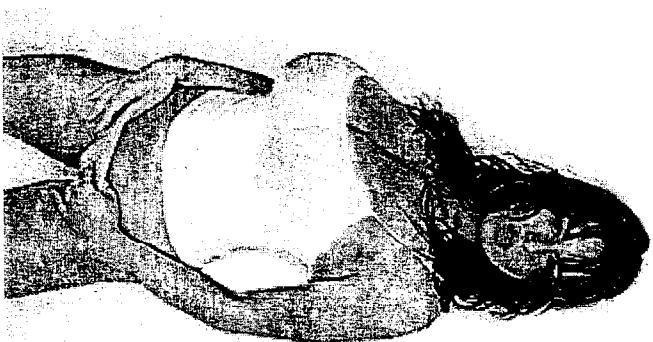
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Q01235



Chloe Vevrier presents

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This site contains NO XXX hardcore content (No male actors)

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Chloe Vevrier - two words that define a legend!

Chloe Vevrier Website created, designed and maintained by CV Industries, Chloe Vevrier and Dr. Smooth

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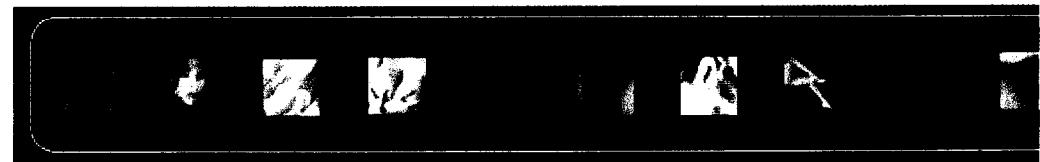
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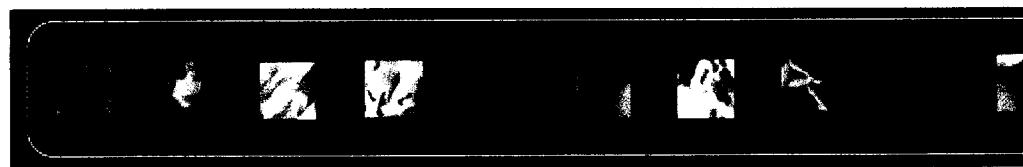


Chloe Vevrier presents her new big boobs gallery showing Chloe Vevrier's big boobs free. Chloe Vevrier welcomes her fans personally that she runs herself. Thousands of luscious images of Chloe Vevrier, updated several times per week. Chloes big boobs will drive you brings 20 new updates each month! Her large Chloe Vevrier Video Archive shows off her beautiful 36 GG big boobs and her huge I stories! Only here at Chloe Vevriers official website www.chloevvrier.com. Home of Chloe Vevrier and the most beautiful busty babe Chloe Vevrier's official sexy website!

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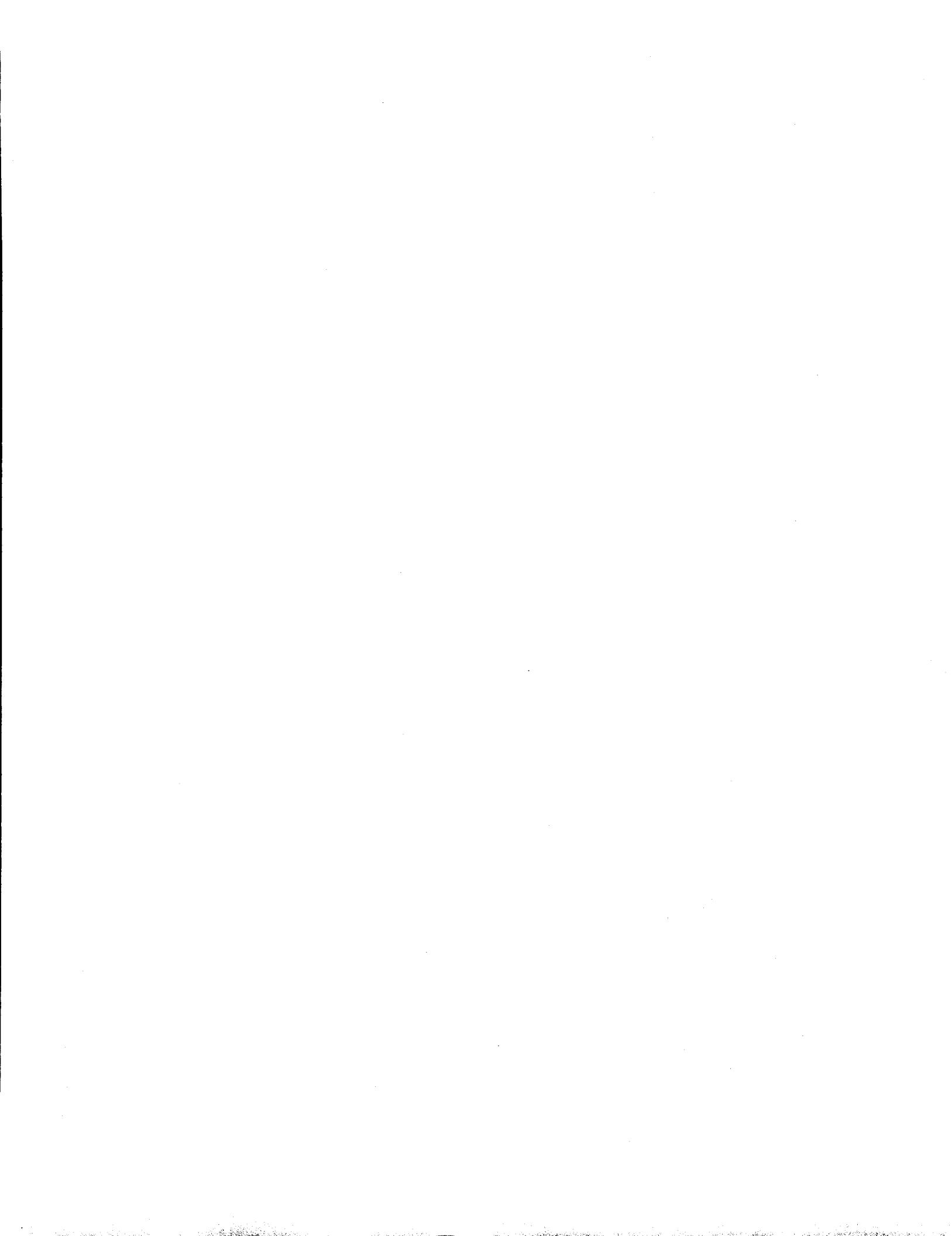


AVN
review



Chloe Vevrier's biography contains exclusive nude pictures of her first time naked in front of the camera. Read Chloe Vevrier's exclusive career and when she started to grow those big tits! Chloe Vevrier's first professional shoot reveals how her figure developed and how she got personal information about this big Tit Goddess from Germany. Chloe Vevrier shares never before published pictures and stories from her professional career. Today Chloe Vevrier's big Tts are hotter than ever. Chloe Vevrier is no longer affiliated with the Score Group or her own website, brand new, hot and exclusive.

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NAME in caps.....Andrea Yvonne Fischer.....

ADDRESS.....Sredzkistr. 47.....
.....Berlin 1058.....

SIGNATURE.....Andrea Y. Fischer.....

WITNESS.....M. Anthony.....

DATE.....30 May 92.....

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WITNESS.....

DATE.....27.7.92.....

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MODEL'S SIGNATURE Fischer, Andrea

MODEL'S ADDRESS Sredzkish. 47

1058 Berlin

DATE OF BIRTH 18.03.68

WITNESS Lynn Becht

WITNESS' SIGNATURE Lynn Becht

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ADDRESS..... Sredzkistr. 47, 10435 Berlin

SIGNATURE..... Fischer

WITNESS..... Scher

DATE..... 3.3.94

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Chloé Verrier

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ADDRESS..... Sredzkistr. 47, Berlin 10435, Germany

SIGNATURE..... Fischer

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SIGNATURE.....*Fischer*

WITNESS.....*S.Bellyn*

DATE.....7.8.94.....

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NAME in caps..... Fischer Andrea

ADDRESS..... Sredzkistr. 47

..... 10435 Berlin Germany

SIGNATURE..... Fischer

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I am familiar with the nature of SCORE magazine and fully understand and comply with the way my photographs will be utilized.

051 235-6881

I am at least 18 years of age and am legally, mentally and otherwise fully competent to contract in my own name.

NATIONAL OFFICE
161-167, Block F
One Business Centre
One Place
London, England SW18 4UQ
081-877-9666
081-877-9643

I have read this model release form and fully understand and agree to its contents. I have not been induced or coerced in any way to sign this agreement other than with the promises and representations made within.

DATE: 30.7.1995

MODEL'S NAME (print) Fischer, Andrea Irene

MODEL'S SIGNATURE Fischer

MODEL'S ADDRESS Sredzalstr. 47, 10435
Berlin, Germany

DATE OF BIRTH 18.09.68

WITNESS P. M. Fischer

WITNESS' SIGNATURE /

TO BE CALLED: CHLOË VEVRIER

HIGH SOCIETY

STANDARD MODEL RELEASE

FOR AND IN CONSIDERATION of my engagement as a model by HIGH SOCIETY MAGAZINE and its parents, subsidiaries and affiliates (collectively the "Group"), I, ANDREA FISCHER, in my own behalf and on behalf of my estate, in the event of my death, hereby grant and convey to the Group, their legal representatives and assigns, the exclusive and absolute right and permission to own, assign, transfer, sell, copyright, use, publish, exhibit, display, manufacture, broadcast, transmit and print one or more times in and through any and all media now known or hereafter invented, and to license others to do so, in color or black and white (in conjunction with the use by the Group of my own or a fictitious name) recordings, portraits or pictures of me and my voice, recorded in or by photography or any other media or means ("Images"), in whole or in part, heretofore taken, or taken this day, or hereafter taken, including those in which I may be distorted in character or form, and any reproduction thereof, made in any form or manner by the Group, their photographers, employees, agents, representatives or assigns, at their studio or elsewhere, for any purpose whatsoever including, but not limited to, promotional materials, contests or advertising for the Group and including, but not limited to, the use of such Images on products, and for purposes of trade, and I hereby consent to the use of any printed, graphic, photographic, audio-visual, electronic, computer-generated or any other accompanying matter in any media form or in any manner in connection with the foregoing at the sole and absolute discretion of the Group and/or its assigns. If my Image is published in HIGH SOCIETY MAGAZINE (or any affiliated magazine or publication thereof or of the Group), I further authorize the use of the name under which it is published in a broadcast script of an erotic nature and the broadcast and transmission of such name and script over radio, telephone, computer and television lines and services and satellite transmission systems for commercial or any other use.

I hereby waive any right to inspect or approve said Images of me and the advertising copy, and printed, graphic, photographic, audio visual or computer generated or other matter that may be used in conjunction therewith, or the telephone/broadcast/satellite system script, including without limitation any fictitious or accurate biographical material, and further waive any claim that I may at any time have to the eventual use to which same may be applied.

I hereby warrant, transfer, sell and assign all rights, title and interest to the Images in perpetuity to the Group for the consideration hereinabove and hereinafter stated.

I hereby release, discharge and agree to save harmless the members of the Group, their respective owners, officers, directors, representatives and employees, and the photographer, artist, and/or cameraman, his, her or their representatives, assigns, employees, or any other person or corporation, partnership or other entity for whom the foregoing might be acting, including any firm publishing, transmitting, exhibiting, broadcasting and/or distributing the finished product in whole or in part, from and against any and all liability, claims, actions and/or obligations as a result of the taking, processing or reproduction of the finished product; its publication; or its distribution by any media.

I acknowledge the Group's sole ownership of the trademarks "HIGH SOCIETY" [others?] (the "Marks"). I will not use nor authorize the use of these Marks for any commercial purpose except with the prior written permission in each instance of the Group.

In consideration for all the rights I have granted and promises made above, upon acceptance of the photographs for publication, I shall be compensated as follows based on the medium of first publication: \$12500

I agree that this writing is the sole and complete understanding and agreement of the parties to it with respect to the subject matter hereof, and that I am not relying on any other representations or statements, whether oral or written. In this Agreement, any reference to gender shall include the masculine and feminine, and any reference to the singular shall include the plural, wherever appropriate.

Understanding that the Group is relying thereon, I hereby represent and warrant to the Group that I am at least eighteen (18) years of age (nineteen (19) years of age if a resident of AL, NE or WY; twenty-one (21) if a resident of MS) and am of lawful age to contract and am competent to contract in my own name insofar as this Agreement is concerned, and I have supplied photographic proof of identity and age.

This Agreement and the rights of the parties to it are to be construed and governed by the laws of the State of New York, U.S.A., applicable to contracts to be performed entirely in that State. Any lawsuit arising out of this Agreement shall be brought only in courts physically located in the State of New York, County of New York, and both parties consent to the exclusive jurisdiction and process of such courts.

I have thoroughly and carefully read the foregoing Release, Authorization and Agreement before signing below. I fully understand this document and intend to be legally bound by all of its terms and conditions.

I certify that all the information I have provided on this form is true, complete and accurate as of the date below.

DATED: 30.7.95

Witness Signature P. MAE

Witness Name (Print) LONDON, ENGLAND

Witness Address

DATED: 30.7.95

Model's Signature Fischer

Model's Social Security Number N/A

Date Birth: Mo. /Date /Yr. 18.09.1968

Model's Name (Print) Fischer, Andrea Irene

Model's Address Sredzickstr. 47, 10435

Model's Telephone No. Berlin, Germany

PLEASE SEE REVERSE FOR PROOF OF IDENTITY AND AGE REQUIREMENTS
WHICH IS A PART HEREOF

TO BE CALLED:

CHLOE VEVRIER

Q01603

HIGH SOCIETY
STANDARD MODEL RELEASE

Chloe

FOR AND IN CONSIDERATION of my engagement as a model by HIGH SOCIETY MAGAZINE and its parents, subsidiaries and affiliates (collectively the Group"), I, ANDREA FISCHER, in my own behalf and on behalf of my estate, in the event of my death, hereby grant and convey to the Group, their legal representatives and assigns, the exclusive and absolute right and permission to own, assign, transfer, sell, copyright, use, publish, exhibit, do so, in color or black and white (in conjunction with the use by the Group of my own or a fictitious name) recordings, portraits or pictures of me and my voice, recorded in or by photography or any other media or means ("Images"), in whole or in part, heretofore taken, or taken this day, or hereafter taken, including those agents, representatives or assigns, at their studio or elsewhere, for any purpose whatsoever including, but not limited to, promotional materials, contests or printed, graphic, photographic, audio visual, electronic, computer-generated or any other accompanying matter in any media form or in any manner in connection with the foregoing at the sole and absolute discretion of the Group and/or its assigns. If my Image is published in HIGH SOCIETY MAGAZINE (or any affiliated magazine or publication thereof or of the Group), I further authorize the use of the name under which it is published in a broadcast script of an erotic nature and the broadcast and transmission of such name and script over radio, telephone, computer and television lines and services and satellite transmission systems for commercial or any other use.

I hereby waive any right to inspect or approve said Images of me and the advertising copy, and printed, graphic, photographic, audio visual or computer generated biographical material, and further waive any claim that I may at any time have to the eventual use to which same may be applied.

I hereby warrant, transfer, sell and assign all rights, title and interest to the Images in perpetuity to the Group for the consideration hereinabove and hereinafter stated.

I hereby release, discharge and agree to save harmless the members of the Group, their respective owners, officers, directors, representatives and employees, and the photographer, artist, and/or cameraman, his, her or their representatives, assigns, employees, or any other person or corporation, partnership or other entity for whom the foregoing might be acting, including any firm publishing, transmitting, exhibiting, broadcasting and/or distributing the finished product in whole or in part, from and against any and all liability, claims, actions and/or obligations as a result of the taking, processing or reproduction of the finished product; its publication; or its distribution by any media.

I acknowledge the Group's sole ownership of the trademarks "HIGH SOCIETY" [others?] (the "Marks") I will not use nor authorize the use of these Marks for any commercial purpose except with the prior written permission in each instance of the Group.

In consideration for all the rights I have granted and promises made above, upon acceptance of the photographs for publication, I shall be compensated as follows based on the medium of first publication: 25000

I agree that this writing is the sole and complete understanding and agreement of the parties to it with respect to the subject matter hereof, and that I am not relying on any other representations or statements, whether oral or written. In this Agreement, any reference to gender shall include the masculine and feminine, and any reference to the singular shall include the plural, wherever appropriate.

Understanding that the Group is relying thereon, I hereby represent and warrant to the Group that I am at least eighteen (18) years of age (nineteen (19) years of age if a resident of AL, NE or WY; twenty-one (21) if a resident of MS) and of lawful age to contract and am competent to contract in my own name insofar as his Agreement is concerned, and I have supplied photographic proof of identity and age.

This Agreement and the rights of the parties to it are to be construed and governed by the laws of the State of New York, U.S.A., applicable to contracts to be performed entirely in that State. Any lawsuit arising out of this Agreement shall be brought only in courts physically located in the State of New York, County of New York, and both parties consent to the exclusive jurisdiction and process of such courts.

I have thoroughly and carefully read the foregoing Release, Authorization and Agreement before signing below. I fully understand this document and intend to be legally bound by all of its terms and conditions.

certify that all the information I have provided on this form is true, complete and accurate as of the date below.

ATED: 30.7.95

DATED: 30.7.95

Witness Signature P. MACE

Model's Signature Fischer

Witness Name (Print) P. MACE

N/A

Witness Address LONDON, ENGLAND

Model's Social Security Number

Date Birth: Mo. /Date /Yr. 18.09.1968

Model's Name (Print) Fischer, Andrea Irene

Model's Address Sredzalistr. 47, 10435

Model's Telephone No. Berlin, Germany

Model's Telephone No.

PLEASE SEE REVERSE FOR PROOF OF IDENTITY AND AGE REQUIREMENTS,
WHICH IS A PART HEREOF

BE CALLED:

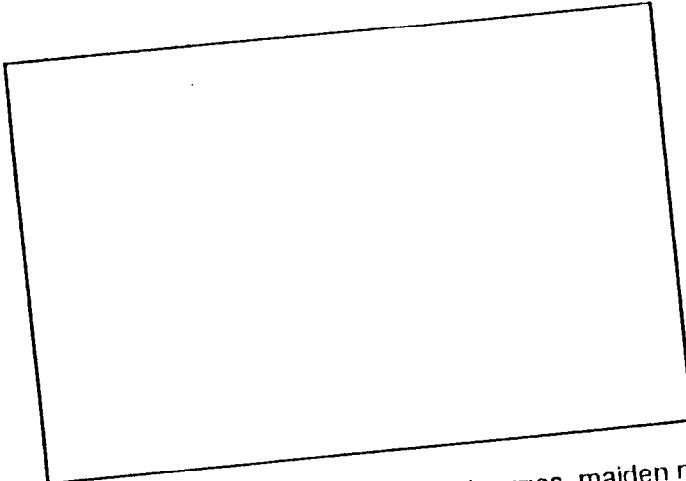
CHLOE VEVRIER

Q01604

PROOF OF IDENTITY AND AGE REQUIREMENTS

ATTACH A LEGIBLE COPY OF A PHOTO IDENTIFICATION CARD SHOWING YOUR LEGAL NAME AND PROOF OF AGE. A PHOTO IDENTIFICATION CARD IS A DOCUMENT ISSUED BY A GOVERNMENT (U.S. OR FOREIGN) OR STATE ENTITY ACCEPTED COMMONLY FOR IDENTIFICATION PURPOSES THAT BEARS THE LEGAL NAME AND DATE OF BIRTH OF THE INDIVIDUAL IDENTIFIED. IT MAY BE A PASSPORT, DRIVER'S LICENSE, SELECTIVE SERVICE CARD OR IDENTIFICATION CARD ISSUED BY A STATE.

ATTACH LEGIBLE COPY OF A PHOTO IDENTIFICATION CARD IN THE SPACE BELOW.



List any name that you have ever used, including present and past legal names, maiden name, aliases, stage or professional names:

Christie VEVRIER

PHOTOGRAPHER'S WARRANTY: I, the photographer of the images covered by this release, knowing that the Group is relying thereon, hereby warrant that: (1) I personally examined the original of the Photo Identification Card reproduced above to ascertain the identity of the model; (2) I personally asked the model to list each name by which model has ever been known and the model's responses are contained herein; (3) either (a) there are no images of sexually explicit conduct" as defined in 18 U.S.C. § 2257 (h) (1), OR (b) I have indicated by the letter "X" (or otherwise marked) each image depicting actual (not simulated) sexually explicit conduct; and (4) the images covered by this A were created on the following date(s): 30/7/97

Photographer's Signature

John GRANTAM

Photographer's Name (Print)

John GRANTAM

Photographer's Address

181 877 9666

Photographer's Phone Number

Q01605

MODEL RELEASE and CERTIFICATION

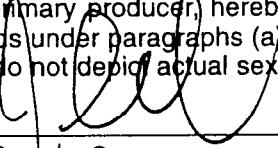
For and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and in further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature 

Photographer's Name JOHN GRAHAM

(Print)

Date 1/11/95

Photographer's Address LONDON, ENGLAND

City _____ State _____ Zip _____

Other Names Used ~~John Graham~~

Model's Signature 

Model's Name Fischer, Andrea

(Print)

Date 1.11.95

Model's Address Sredzki Str. 47

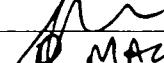
City Berlin State Germany Zip 10435

Date of Birth Sept. 18. 1968
month day year

Model's Social Security Number _____

All other names used, including maiden name, aliases, nicknames, stage names or professional names

CHLOE VEVERIER

Signature of Witness 

Name of Witness MARCI

Date 1/11/95 (Print)

Address of Witness LONDON, ENGLAND

City _____ State _____ Zip _____

STANDARD FORM FOR SIGNATURE OF

MODELS

In consideration of the sum of £ 4000 for posing for nude photographs and/or video on the 23/2/96, I permit JOHN GRAHAM his agents, licencees or assignees to use the photograph(s) and/or video and/or drawings therefrom and any other reproductions thereof, alone or in conjunction with any wording or soundtrack for the publication or other purposes in the United Kingdom and/or country (ies) overseas.

I understand that I do not own the copyright of the photograph(s) and that the sum referred to above is the total amount of any and all sums that may be due to me arising out of my posing for the photographs and/or video.

I warrant that I have read the aforementioned release prior to affixing my signature below and also that I fully understand the contents thereof.

- a) I further warrant that I am 18 years of age or over and that my date of birth is 18/9/68
- b) I confirm that I was photographed by JOHN GRAHAM on the date mentioned above and that as an identification document the * Birth Certificate/Driving License/Passport attached hereto showing my date of birth is mine.

(* delete whichever not applicable)

NAME in caps Fischer

ADDRESS Sredzlish 47
..... 10435 Berlin

SIGNATURE Fischer

WITNESS P. M. Aeb

DATE 24.2.96

NAME TO BE USED , CHLOE VEVRIER

MODEL RELEASE AND CERTIFICATION

For and In consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and In further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature

Photographer's Name JOHN GRAHAM
(Print)

Date

Photographer's Address LONDON, ENGLAND

City _____ State _____ Zip _____

Other Names Used

NONE

Model's Signature

Model's Name Andrea Fischer
(Print)

Date 24.6.96

Model's Address Sredzki str. 47

City 10435 Berlin State F.R.G. Zip 4000

Date of Birth Sept 18
month day year

Model's Social Security Number

All other names used, including maiden name, aliases, nicknames, stage names or professional names

CHLOE

Signature of Witness

Name of Witness P. MACE
(Print)

Date

Address of Witness LONDON, ENGLAND

City _____ State _____ Zip _____

Revised 7/14/95

- JLG Marketing Ltd. -

Units 161/167, Block F Riverside Business Centre,
Haldane Place, London SW18 4UQ
Tel: 0181 877 0000 Fax: 0181 877 0812

Q01608

MODEL RELEASE and CERTIFICATION

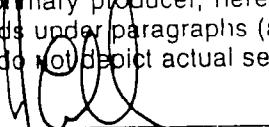
For and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and in further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature 

Model's Signature 

Photographer's Name JOHN GRAHAM

Model's Name Fischer Andrea

Date 18.10.96

(Print) (18.10.96)

Photographer's Address London, England

Model's Address Sredzkiish. 47

City Berlin State Zip

City Berlin State Zip

Other Names Used

Date of Birth 18.01.68 18.19.68

month day year

The Photographer has been shown and attaches hereto a legible copy of the following identification items as proof of the age of the Model, one of which is a picture identification issued by a state or federal government or a private entity, bearing the photograph and the name of the Model.

Model's Social Security Number

All other names used, including maiden name, aliases, nicknames, stage names or professional names

CHARLOTTE VERTIER

Signature of Witness

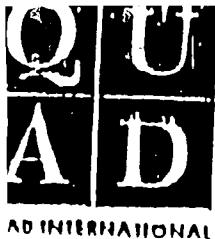
Name of Witness CATHERINE BERT

(Print) (Catherine BERT)

Date 18.10.96

Address of Witness London

City State Zip



(2564)

MODEL RELEASE

CORPORATE OFFICE

Temple Avenue
Tenafly, NJ 07601
1342-3537
(201) 342-2507

ORIAL OFFICE

03.W.128 Street
H. FL 33186
1233-2700
(305) 235-6881

RNLATIONAL OFFICE

161-167, Block F
Inside Business Centre
Dane Place
London, England SW1B 4UQ
01-877-9666
44-01-877-9643

I hereby give SCORE magazine, its photographers, representatives, distributors and any others acting on its behalf, my unconditional and irrevocable permission to use, copyright and publish any photographs of me, accompanied by either my real name or by a fictitious name.

I hereby waive all rights to compensation for these photographs regardless of how they are displayed. And I waive any right to inspect or approve the manner in which my photographs or accompanying material appear in printed form.

I release SCORE Magazine and Quad International, Inc. from all legal claims that may come about as a result of the publishing of my photos. I hereby state that I am not bound by contract to any other magazine or photographer and am free to grant SCORE permission to publish my photos.

I am familiar with the nature of SCORE magazine and fully understand and comply with the way my photographs will be utilized.

I am at least 18 years of age and am legally, mentally and otherwise fully competent to contract in my own name.

I have read this model release form and fully understand and agree to its contents. I have not been induced or coerced in any way to sign this agreement other than with the promises and representations made within.

DATE: 18/12/86

MODEL'S NAME (print) Fischer

MODEL'S SIGNATURE Fischer

MODEL'S ADDRESS Siedl. 47

10435 Berlin

DATE OF BIRTH 18.9.68

WITNESS J. M. G. H.

WITNESS' SIGNATURE Simone

TC: be called

Q01610

MODEL RELEASE and CERTIFICATION

For and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and in further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations Implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature

Photographer's Name JOHN GRAHAM

(Print)

Date 22-2-17

Photographer's Address LONDON, ENGLAND

City _____ State _____ Zip _____

Other Names Used

None

The Photographer has been shown and attaches hereto a legible copy of the following identification items as proof of the age of the Model, one of which is a picture identification issued by a state or federal government or a private entity, bearing the photograph and the name of the Model.

Model's Signature

Model's Name Fischer, Andrea

(Print)

Date 22-2-97

Model's Address Scheckstr. 47

City Berlin State Germany Zip 10435

Date of Birth Sept. 18 month 1968 day year

Model's Social Security Number

All other names used, including maiden name, aliases, nicknames, stage names or professional names

Signature of Witness

Name of Witness P. MAE

(Print)

Date 22-2-97

Address of Witness LONDON, ENGLAND

City _____ State _____ Zip _____

Revised 2/14/95
JLG Marketing Ltd.

Units 161/167, Block F Riverside Business Centre,
Haldane Place, London SW18 4UQ

TO BE CALLED:

Q01611



MODEL RELEASE

I hereby give SCORE magazine, its photographers, representatives, distributors and any others acting on its behalf, my unconditional and irrevocable permission to use, copyright and publish any photographs of me, accompanied by either my real name or by a fictitious name.

I hereby waive all rights to compensation for these photographs regardless of how they are displayed. And I waive any right to inspect or approve the manner in which my photographs or accompanying material appears in printed form.

I release SCORE Magazine and Quad International, Inc. from all legal claims that may come about as a result of the publishing of my photos. I hereby state that I am not bound by contract to any other magazine or photographer and am free to grant SCORE permission to publish my photos.

I am familiar with the nature of SCORE magazine and fully understand and comply with the way my photographs will be utilized.

I am at least 18 years of age and am legally, mentally and otherwise fully competent to contract in my own name.

I have read this model release form and fully understand and agree to its contents. I have not been induced or coerced in any way to sign this agreement other than with the promises and representations made within.

DATE: 10.3.98

MODEL'S NAME (print) Fischer ANDREA

MODEL'S SIGNATURE Fischer

MODEL'S ADDRESS Suedklinikstr. 47

10435 Berlin

DATE OF BIRTH 18.9.68

WITNESS V. LAMBERT

WITNESS' SIGNATURE Lambert

Q01612

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11
CUNOF

MODEL RELEASE and CERTIFICATION

For and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and in further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature

Photographer's Name

JOHN GRAHAM

(Print)

Date

18.2.98

Photographer's Address

LONDON, ENGLAND

City

State

Zip

Other Names Used

NONE

The Photographer has been shown and attaches hereto a legible copy of the following identification items as proof of the age of the Model, one of which is a picture identification issued by a state or federal government or a private entity, bearing the photograph and the name of the Model.

Model's Signature

Fischer

Model's Name

Fischer Andrea

(Print)

Date

18.2.98

Model's Address

Sredzkih. 47

City

Berlin

State

Germany

Zip

10435

Date of Birth

month

day

year

Model's Social Security Number

All other names used, including maiden name, aliases, nicknames, stage names or professional names

CHLOE. VEVRIER.

Signature of Witness

P. MAZ

Name of Witness

P. MAZ

(Print)

Date

18.2.98

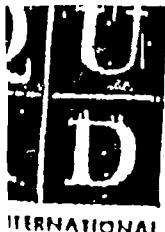
Address of Witness

LONDON, ENGLAND

City

State

Zip



MODEL RELEASE

I hereby give SCORE magazine, its photographers, representatives, distributors and any others acting on its behalf, my unconditional and irrevocable permission to use, copyright and publish any photographs of me, accompanied by either my real name or by a fictitious name.

I hereby waive all rights to compensation for these photographs regardless of how they are displayed. And I waive any right to inspect or approve the manner in which my photographs or accompanying material appears in printed form.

I release SCORE Magazine and Quad International, Inc. from all legal claims that may come about as a result of the publishing of my photos. I hereby state that I am not bound by contract to any other magazine or photographer and am free to grant SCORE permission to publish my photos.

I am familiar with the nature of SCORE magazine and fully understand and comply with the way my photographs will be utilized.

I am at least 18 years of age and am legally, mentally and otherwise fully competent to contract in my own name.

I have read this model release form and fully understand and agree to its contents. I have not been induced or coerced in any way to sign this agreement other than with the promises and representations made within.

DATE: 21.2.99

MODEL'S NAME (print) A. Fischer

MODEL'S SIGNATURE Fischer

MODEL'S ADDRESS Sredzka 47
Berlin 10435 Germany

DATE OF BIRTH 18.9.68

WITNESS ROSULIAN

WITNESS' SIGNATURE ROSULIAN

Q01614

MODEL RELEASE and CERTIFICATION

I, for and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs used, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature

Photographer's Name JOHN GRAHAM

Date _____ (Print)

Photographer's Address LONDON, ENGLAND

City _____ State _____ Zip _____

Other Names Used

None

Model's Signature

Model's Name FISCHER, ANDREA

Date S. E. 99 (Print)

Model's Address _____

City _____ State _____ Zip _____

Date of Birth Sept 18 68
month day year

Model's Social Security Number _____

All other names used, including maiden name, aliases, nicknames, stage names or professional names

Signature of Witness

Name of Witness P. J. AEE

Date _____ (Print)

Address of Witness LONDON, ENGLAND

City _____ State _____ Zip _____



MODEL RELEASE

MORATE OFFICE

Temple Avenue

Ramsey, NJ 07860

(342) 3557

(201) 342 2502

DRIAL OFFICE

4 S.W. 128 Street

NY, FL 10018

1233-2700

(203) 235-6881

NATIONAL OFFICE

C161-167, Block F

Edis Business Centre

Tate Place

London, England SW1B 4UD

0-877-9666

44-81-877-9643

I hereby give SCORE magazine, its photographers, representatives, distributors and any others acting on its behalf, my unconditional and irrevocable permission to use, copyright and publish any photographs of me, accompanied by either my real name or by a fictitious name.

I hereby waive all rights to compensation for these photographs regardless of how they are displayed. And I waive any right to inspect or approve the manner in which my photographs or accompanying material appears in printed form.

I release SCORE Magazine and Quad International, Inc. from all legal claims that may come about as a result of the publishing of my photos. I hereby state that I am not bound by contract to any other magazine or photographer and am free to grant SCORE permission to publish my photos.

I am familiar with the nature of SCORE magazine and fully understand and comply with the way my photographs will be utilized.

I am at least 18 years of age and am legally, mentally and otherwise fully competent to contract in my own name.

I have read this model release form and fully understand and agree to its contents. I have not been induced or coerced in any way to sign this agreement other than with the promises and representations made within.

DATE: 3/9/99

MODEL'S NAME (print) Fischer ANDREA

MODEL'S SIGNATURE Fischer

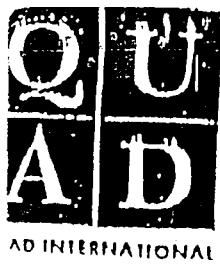
MODEL'S ADDRESS Seddlerstr. 47

(0435 Berlin)

DATE OF BIRTH 18.9.68

WITNESS V. LAMBERT

WITNESS' SIGNATURE Clarkson



MODEL RELEASE FORM

TERATE OFFICE

Temple Avenue

Hanover, NJ 07930

(342) 3557

(201) 342 2507

ORIAL OFFICE

OS W. 128 Street

MIL 33186

1233-2700

(305) 235-6881

NATIONAL OFFICE

1161-167, Block F

Side Business Centre

One Place

on, England SW10 4UQ

1-877-9666

44-81-877-9643

I hereby give SCORE magazine, its photographers, representatives, distributors and any others acting on its behalf, my unconditional and irrevocable permission to use, copy right and publish any photographs of me, accompanied by either my real name or by a fictitious name.

I hereby waive all rights to compensation for these photographs regardless of how they are displayed. And I waive any right to inspect or approve the manner in which my photographs or accompanying material appears in printed form.

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I am familiar with the nature of SCORE magazine and fully understand and comply with the way my photographs will be utilized.

I am at least 18 years of age and am legally, mentally and otherwise fully competent to contract in my own name.

I have read this model release form and fully understand and agree to its contents. I have not been induced or coerced in any way to sign this agreement other than with the promises and representations made within.

DATE: 3/9/99

MODEL'S NAME (print) Fischer ANDREA

MODEL'S SIGNATURE Fischer

MODEL'S ADDRESS Siedlisko 47

10435 Berlin

DATE OF BIRTH 18.9.68

WITNESS V. LAMBERT

WITNESS' SIGNATURE Clark

Q01617

MODEL RELEASE and CERTIFICATION

For and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and in further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the even-tual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and have read the authorization and release prior to its execution. I have not been induced to sign the same other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

The Photographer, as primary producer, hereby certifies to all Users that the visual depictions covered by this release satisfy the standards under paragraphs (a) (1) through (a) (3) of Section 75.7 of the Regulations implementing 18 U.S.C. § 2257 and do not depict actual sexually explicit conduct.

Photographer's Signature

Photographer's Name JOHN GRAHAM

Date _____ (Print)

Photographer's Address LONDON, ENGLAND

City _____ State _____ Zip _____

Other Names Used

NAME _____

The Photographer has been shown and attaches hereto a legible copy of the following identification items as proof of the age of the Model, one of which is a picture identification issued by a state or federal government or a private entity, bearing the photograph and the name of the Model.

Model's Signature

Model's Name CHLOE

Date 5.10.2000 (Print)

Model's Address Schildgasse 25

City Würzburg State FEDERAL ZIP 90403

Date of Birth Sept 18 68

month day year

Model's Social Security Number

All other names used, including maiden name, aliases, nicknames, stage names or professional names

CHLOE

Signature of Witness

Name of Witness J.P. MAKE

Date _____ (Print)

Address of Witness HENDON, ENGLAND

City _____

Q01618

SCORE GROUP STANDARD MODEL RELEASE AND CERTIFICATION

For, and in consideration of, my engagement as a model by The SCORE Group (the Photographer), and for other valuable consideration herein acknowledged as received, I hereby give the Photographer, his or her agents, representatives and assignees, those for whom he or she is acting, and those acting with his or her permission or authority, as well as his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the Users) the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, electronic media, audio recordings or other media known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, photographs, video and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the Photographs). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any right to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me, which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assignees, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, either intentionally or otherwise, that may occur in the taking, processing or reproduction of the finished product or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

I hereby represent that I am over the age of 18 years and that am competent to contract in my own name. I represent that I have read the authorization and release prior to its execution. I have not been induced to sign the same, other than by the recited considerations, by any representation or statement made by Photographer, his or her agents, employees, or anyone acting on his or her behalf.

This authorization and release shall be binding upon me and my heirs, my legal representative(s) and assignees.

Photographer: The SCORE Group
Photographer's Name (Print): _____
Date: _____
Photographer's Address: 1629 N.W. 84th Ave.
City: Miami
State: Florida
Zip: 33126
Other Names Used: _____

The Photographer has been shown and attaches hereto a legible copy of the following identification items as proof of the age of the Model, one of which is a picture identification issued by a State or Federal government or a private entity, bearing the photograph and the name of the Model.

Model's Signature: L-5082
Model's Name (Print): Fischer
Date: 17.5.2001
Model's Address: Santa Fe 25
City: 90403 Monterey
State: _____ Zip: 90003
Date of Birth: 8099 Model's S.S. # _____
All other names used including maiden name, aliases, nicknames, stage names or professional names
Cloe
Reynier

Signature of Witness: _____
Name of Witness (Print): _____
Date: _____
Address of Witness: _____
City: _____
State: _____ Zip: _____

Q01619

MODEL RELEASE and CERTIFICATION

For and in consideration of my engagement as a model by JOHN GRAHAM (the "Photographer"), in the event such Photographs are used or sold, and in further consideration of the publicity to be received by the undersigned by the use of such Photographs, I hereby give the Photographer, his or her agents, representatives and assigns, those for whom he or she is acting, and those acting with his or her permission or authority, and his or her respective agents and employees, and any person or entity who may hereafter publish the films or photographs (hereinafter collectively referred to as the "Users") the absolute right and permission to copyright in its own name, use, reuse, publish, republish, exhibit, display, print and reprint in advertising material, television and motion pictures, magazines, books, video recordings, audio recordings or other media, known or unknown at this time, and for any other purposes as they may see fit, in their sole and absolute discretion, the films, Photographs, video recordings and audio recordings, negatives, prints of every kind and nature, illustrations, portraits made from the photographs, pictures, designs, paintings and drawings of every kind and nature heretofore taken, or taken this day, or hereafter taken, including, without limitation, reproductions thereof in which I may be included in whole or in part (hereinafter collectively referred to as the "Photographs"). Such Photographs may be used in any way by the Users for purposes of trade, advertising, publicity or promotion of any kind without restriction. The failure of Photographer to pay for such use shall not be deemed as a failure of consideration by any other Users. World rights and multiple usages are hereby authorized.

I hereby waive any rights to inspect or approve the Photographs or the editorial or advertising copy or printed matter that may be used by the Users in conjunction therewith. I further waive any claims that I may have to the eventual use to which it may be applied. Such Photographs may be used, in the sole discretion of the Users, with or without my name, or a fictitious name, and with fictitious or accurate quotations, interviews or biographical material. The Users may use the Photographs and accurate or fictitious statements attributed to me which may constitute endorsement of services or products, in the sole discretion of the Users.

I hereby release, discharge, and agree to defend, indemnify and save harmless the Photographer and Users, their legal representatives, agents, licensees, successors and assigns, and all parties acting under their permission, or with authority from them, or those for whom they are acting, from and against any and all losses, damages, costs, charges, attorneys' fees, recoveries, actions, judgments, penalties, expenses and any other loss whatsoever which may be obtained against, imposed upon or suffered by all or any of them which may arise from the use of such Photographs, even should the same subject me to ridicule, scandal, reproach, scorn or indignity, and from any liability as a result of any distortion, blurring or alteration, optical illusions or use in composite form, either intentionally or otherwise, that may occur or be reproduced in the taking, processing or reproduction of the finished product, or its publication or distribution, or which may arise from any breach of any warranty, representation, covenant or agreement made by me. I waive any claim that I may have for alleged violation of privacy, defamation or libel by the use of such Photographs.

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Photographer's Signature

Photographer's Name JOHN GRAHAM

(Print)

Date _____

Photographer's Address LONDON, ENGLAND

City _____ State _____ Zip _____

Other Names Used _____

NONE

Model's Signature

Model's Name Chloe Fischer, Andrea

(Print)

Date 10/12/02

Model's Address Siedlisko 47

City Berlin State 10435 Zip _____

Date of Birth Sept. 18, 1968

month

day

year

Model's Social Security Number _____

All other names used, including maiden name, aliases, nicknames, stage names or professional names

CHLOE

Signature of Witness

Name of Witness Mrs. P. MAE

(Print)

Date _____

Address of Witness LONDON, ENGLAND

City _____ State _____ Zip _____

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- JLG Marketing Ltd. -

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